JUNE

VOGUE

Good-Buys Bulletin



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 8

50 CENTS

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Pegeen Fitzgerald with husband, Ed, originated the Mr.-and-Mrs. radio and TV program, "The Fitzgeralds." Paintings of her pets are by Pegeen.

"My hair color? Naturally, it is made-to-order for me with Miss Clairol," says Pegeen Fitzgerald

"I feel much more confident at showtime every day when I know I'm looking my very best. That's why my hair is daily care item—number one!

"I wear it in a simple style deliberately. And I'm careful about its color. Ed is my best critic about this. He likes to see it subtle, pale-gold as you see me here. Thinks it becomes my bright green eyes.

"But until Miss Clairol entered my life, getting my own personal hair color was impossible. Now, with really wonderful Hair Color Bath, my beautician can blend the exact shade I want – every time. Made-to-order color – the only kind that I find is truly *natural*-looking.

"Being a busy woman, I appreciate getting my Miss Clairol in *just minutes!* It's as simple as getting a shampoo. And, it conditions as it colors – leaving hair softer, shinier and so much easier to manage."

Whatever your hair color wish, Miss Clairol can give you a truly perfect shade. It may be one of Miss Clairol's twelve glorious colors by itself, such as Golden Apricot, Sparkling Sherry or Sable Brown. Or an artistic blend – creating the one most flattering color made-to-order *just* for you. Naturally, Miss Clairol covers tell-tale gray hair completely!

Ask *your* beautician about Miss Clairol or Miss Clairol in Creme Formula. She undoubtedly prefers Miss Clairol to all other hair colorings.

For more information, write to Clairol Incorporated, Dept. A5, Stamford, Conn., for the *free* booklet "The Truth About Hair Coloring."



BEFORE AND AFTER . . . made-to-order hair color in just minutes!



© 1955 Clairol Incorporated, Stamford, Conn.

Only Miss Clairol® Hair Color Bath® gives you made-to-order hair color

B. ALTMAN & CO.

Fifth Avenue, New York 16, N. Y. . . . MUrrayhill 9-7000

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30.00

32.50

32.50

today's treasures—

tomorrow's heirlooms

. . . this exquisite cultured pearl jewelry in 14-karat gold antique-finish settings, with all the delicate charm of Victorian days — and so wonderfully flattering to you. Necklaces, earrings, bracelets and charms in a collection priced from **15.00** to **140.00**

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70.00

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Altman fine jewelry, main floor... and at East Orange, White Plains and Manhasset

Show your good taste–in Reed & Barton sterling



SILVER WHEAT

Reed & Barton's inspired new "Americana look" in sterling gives you both contemporary simplicity and true *warmth* of feeling. A 6-piece place setting is only $29.75.*



BURGUNDY

Note the superb sculpturing of each scroll, leaf, and flower. Here is sophisticated design, done as only fine sterling craftsmen can do it. A 6-piece place setting, $33.50.*



SILVER SCULPTURE

Here is beauty that could come only from the gleam of silver itself. Reed & Barton's dramatic new pattern *is* sculptured sterling silver. A 6-piece place setting, $32.50.*

*Price per 6-piece setting is for knife, fork, teaspoon, soup spoon, salad fork, butter spreader, Fed. Tax incl. At all leading silverware stores. Write Reed & Barton, Dept. V-52 for information and free booklet.

REED & BARTON

SILVERMASTERS SINCE 1824 • TAUNTON, MASSACHUSETTS



SAKS FIFTH AVENUE

the sun-warmed

apricot, the violet,

the mossy green

look so fresh

we call them

S.F.A's Country Aires.®

in dazzle—

the lustrous wrinkle-

resistant broadcloth

by Springmaid.

sun laced or

parasol tucked.

7 to 15 sizes—

priced sweetly, too. 14.95

From S.F.A's

young circle—

new york, white plains,

chicago, detroit and

beverly hills.

Dazzle®
SPRINGMAID FABRICS
THE SPRINGS COTTON MILLS

A "SEE-CHEST" FOR YOUR *Eyes!*



Smart see-manship . . .
Lenses to fit the seeing job,
in frames to suit the fashion occasion.

No pirate's chest ever gave up more fabulous treasure
than your new see-chest which guards
your most precious possession—your eyes.
For every occasion, every purpose,
a glamorous collection of distinctive specs,
that accent your eyes, flatter your features,
and add the perfect touch of allure and sophistication.
Better Vision Institute, Inc., Fifth Avenue, New York.

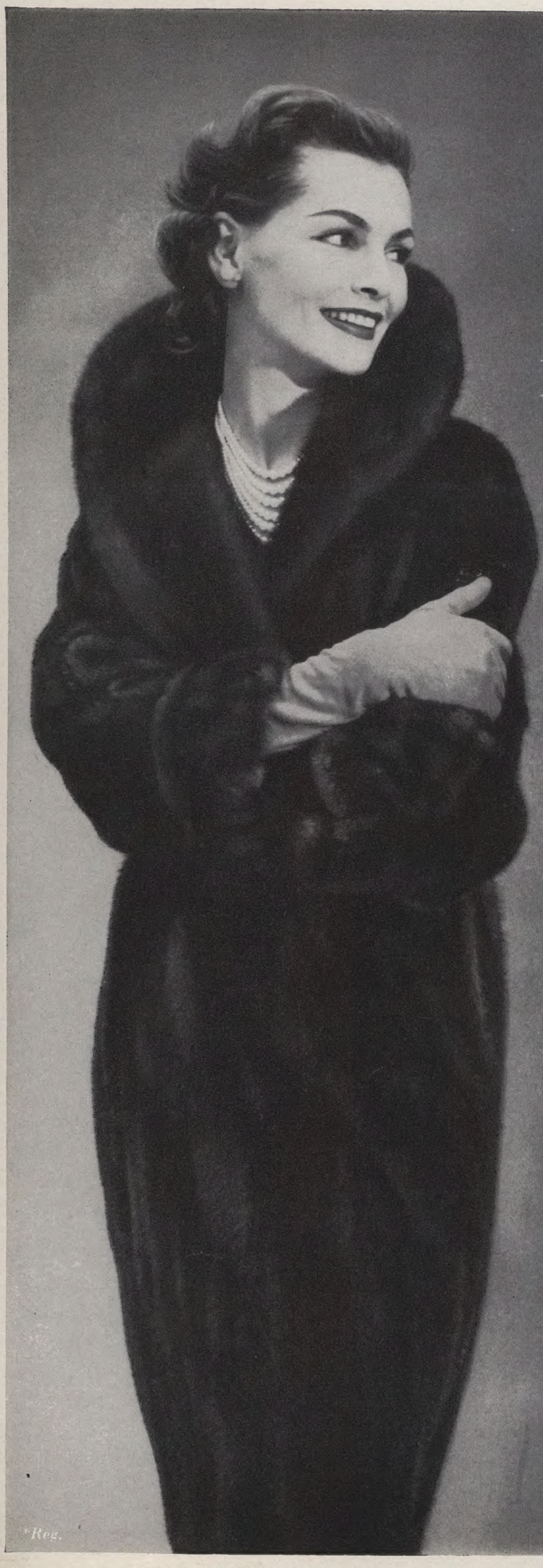
You can't replace your eyes
. . . an eyesight check is wise!
See *your* examiner soon.

BVI

Vogue
June, 1955

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Vol. 125, No. 10
Whole No. 1950



NORTHWOOD

BLACK VELVET* MINK

Ben Kahn INC.
150 WEST 30th ST.,
NEW YORK 1, N. Y.

CREEDS
TORONTO CANADA

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Jewels *by*

TRIFARI®

Trifari took
a petal'd flower,
set it blossoming
on a golden bower,
touched it with
the morning dew
and so
fashioned
"Wild Rose"
just for you!

"Wild Rose" Necklace, 10.00; Bracelet, 6.00; Earrings, 4.00; Pin, 4.00. Prices plus tax. Not authentic unless stamped Trifari. Jewelry designs copyrighted.

Mary Black

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Sheerest Imported Chantilly lace
combined with pure silk tissue taffeta.
Transition dress into Fall.
Available in several colors.
Sizes 8-18

BERGDORF GOODMAN, NEW YORK • SAKOWITZ, HOUSTON • I. MAGNIN, CAL., ALL STORES • MARSHALL FIELD, CHICAGO • JULIUS GARFINCKEL, WASHINGTON, D. C.
TRIBOUT SHOP, JOHN WANAMAKER, PHILADELPHIA • AND AT ALL FINE SPECIALTY SHOPS AND STORES THROUGHOUT THE COUNTRY



Mrs. Georgiana Carhart, one of the stars of Life Begins at Eighty

Lark
HAT BOX

Elegance on one's arm. Exquisite lightness that holds a world-full. It's so smart to travel with the 'Lark', whether 'round the corner, or to earth's far corner.

For the young in heart In every Hat Box size, it's made from so petite to so capacious. Colors, all from beauty's new palette.

Here is luggage at its finest, by 'Lark'.

At better luggage and department stores. From $10 to about $48

JUNE
TRADE
EDITION

HOW TO USE THIS ISSUE OF

VOGUE

"GOOD-BUYS BULLETIN"

(pages 64 to 73). Show your customer how she can be well-dressed from head to toe, in "fine fashions at nice prices"... from your own stocks. Take her on a storewide tour, via window displays, newspaper advertisements and a fashion show—using Vogue's copy ideas and philosophy to emphasize your fashion points.

THE TUNIC T-SHIRT

Vogue's successor to the T-shirt dress (pages 62 and 63). Point out the town-and-country versatility of this important new fashion, with the already established success of its related fashion, the T-shirt dress—in a strong newspaper advertisement and window display. Headline your news with the "Vogue Says" quotes on page 2 of this supplement.

NEW SUMMER SUITS AND COATS

to wear "straight through summer" (pages 94 to 97). Feature the important news of... town or travel suits in lightweight tweedy fabrics... summer coats worn with velvet hats. Use Vogue's copy ideas and fashion philosophy in your newspaper advertising and displays.

OTHER VOGUE FASHION IDEAS: First of the new greens in fashion, a jade-plaided silk shirt and skirt ... strong strokes of pink, on lips and nails, in new fashions... sweaters, turning play clothes into summer costumes... more of this summer's beauty, in new pin-ups for longer bobs, new make-ups for larger eyes... at-home fashions... bathing suits... summer corsetry for every figure, every costume ... sun and swim suits for children.

ON PAGE 2 of this Trade Edition Supplement... "Vogue Says" quotes to help sell your merchandise with Vogue's fashion authority.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES.

VOGUE, JUNE, 1955, VOL. 125, NO 10

QUOTE VOGUE

TO SELL FASHION

Let what "Vogue Says" headline your advertisements and underline your displays.

Letter these "Vogue Says" quotes on your own window and interior display cards.

For Fashions That Are "Good-Buys"

Dresses and Costumes

VOGUE SAYS: "Black cotton town dress—fine fashion"
VOGUE SAYS: "Pale-khaki cotton dress—good buy"
VOGUE SAYS: "Coat and sheath—in the new summer brown"
VOGUE SAYS: "Coat and sheath—complete costume"
VOGUE SAYS: "White piqué tunic—great fashion find"
VOGUE SAYS: "New tunic-suit look—in cotton"
VOGUE SAYS: "Short dinner dress—in silk"
VOGUE SAYS: "Sheeting dress—summer success"
VOGUE SAYS: "Belted chemise—in pineapple yellow"
VOGUE SAYS: "Cotton knit overblouse—nice casual chic"

Beachwear and At-Home Fashions

VOGUE SAYS: "Knitted bathing suit—great good looks"
VOGUE SAYS: "Black cotton slacks—handsomely tapered"
VOGUE SAYS: "Culottes and top—fine at-home fashion"
VOGUE SAYS: "Silk robe—terrifically red"

Hats, Handbags

VOGUE SAYS: "Chignon cap—fine fashion"
VOGUE SAYS: "Summer's top hat—wide-wheeling black velvet"
VOGUE SAYS: "Washable white handbag—good buy"
VOGUE SAYS: "Summer handbag—black linen, plus print"

For the Tunic T-Shirt

VOGUE SAYS: "The tunic T-shirt—T-shirt dress successor"
VOGUE SAYS: "Tunic T-shirt—easy elegance, city or country"
VOGUE SAYS: "Tunic T-shirt—in town, with a stalk of a skirt"
VOGUE SAYS: "Tunic T-shirt—new topping for shorts"

For Summer Suits and Coats

VOGUE SAYS: "New city-summer suit—silk-and-cotton tweed"
VOGUE SAYS: "Sheath and jacket—good performers"
VOGUE SAYS: "Light, straight suit—cut with cool elegance"
VOGUE SAYS: "Summer coat—close to indispensable"
VOGUE SAYS: "Summer coat—wonderful with a velvet hat"

For Summer-Evening Fashions

VOGUE SAYS: "Short white piqué dress—
for long summer evenings"
VOGUE SAYS: "White piqué—to wear dancing"
VOGUE SAYS: "White piqué—lightly-waisted"
VOGUE SAYS: "Short-cut black—for summer evenings"
VOGUE SAYS: "Black silk organdie—for summer dances"
VOGUE SAYS: "Black silk crêpe—for fifty little evenings"

For Strong Pink Fashions

VOGUE SAYS: "The new power of pink"
VOGUE SAYS: "Pink—taking on a strong new fashion character"
VOGUE SAYS: "Pink—intense as red"
VOGUE SAYS: "Pink—power-line in a summer wardrobe"
VOGUE SAYS: "Silk shirt—intensely-pink pink"
VOGUE SAYS: "Pink velveteen slacks—slenderly cut"

For Play Clothes, Bathing Suits

VOGUE SAYS: "Sweaters—summer costume jewels"
VOGUE SAYS: "Sweaters—turning play clothes
into summer costumes"
VOGUE SAYS: "Cotton over-sweater—smart covering"
VOGUE SAYS: "Knitted cashmere spencer—
over a blazing-plaid play suit"
VOGUE SAYS: "Blazing-plaid play suit—in silk"
VOGUE SAYS: "Newly-tapered trousers—dark-striped"
VOGUE SAYS: "Striped blazer—neat cut of wool jersey"
VOGUE SAYS: "Linen skirt, cotton sweater—holiday clothes"
VOGUE SAYS: "Sun clothes in new stripes"
VOGUE SAYS: "Striped play suit—with an easy jacket"
VOGUE SAYS: "One-piece bathing suit—in faille"
VOGUE SAYS: "Sea dress—June newcomer"
VOGUE SAYS: "Bathing dress—newest in costume form"
VOGUE SAYS: "Bathing suit with shirt jacket—in print"
VOGUE SAYS: "The swimming costume—
bathing suit, shirt jacket"
VOGUE SAYS: "Water waistcoat—first outing"
VOGUE SAYS: "The water waistcoat—grey knitted wool"

For Cosmetics, Coiffures

VOGUE SAYS: "Strong shades of pink—on lips and nails"
VOGUE SAYS: "New make-ups for larger eyes"
VOGUE SAYS: "Large eyes—lustred to a deep distinction"
VOGUE SAYS: "New pin-ups for longer bobs"
VOGUE SAYS: "Long bob—deeply waved to fit the head"
VOGUE SAYS: "Long bob—pinned close"

For At-Home Fashions, Corsetry

VOGUE SAYS: "At-home shirt—float of silk"
VOGUE SAYS: "At-home shirt—freshly coloured, lightly sashed"
VOGUE SAYS: "Shoulder-baring peignoir—floating wide"
VOGUE SAYS: "Strapless all-in-one—to shape a successful figure"
VOGUE SAYS: "Longer brassière—for long-line dresses"
VOGUE SAYS: "Strapless brassière—good line for summer"
VOGUE SAYS: "Pull-on pantie girdle—good summer figuring"
VOGUE SAYS: "Pantie girdle—under bathing suits, shorts"
VOGUE SAYS: "High-waisted girdle—under summer sheaths"
VOGUE SAYS: "Extra-long girdle—for active life in town"
VOGUE SAYS: "Waist smoother—for a long-waisted dress"

For Children's Clothes

VOGUE SAYS: "Water-baby fashions—for swim and play"
VOGUE SAYS: "Beach rompers—striped and smocked"
VOGUE SAYS: "Serious swimming trunks—in check—plaid"
VOGUE SAYS: "Dry-off suit—pastel terry-cloth"

Your release date: May 31



THE WORLD IS YOURS – EVERY MILE OF IT

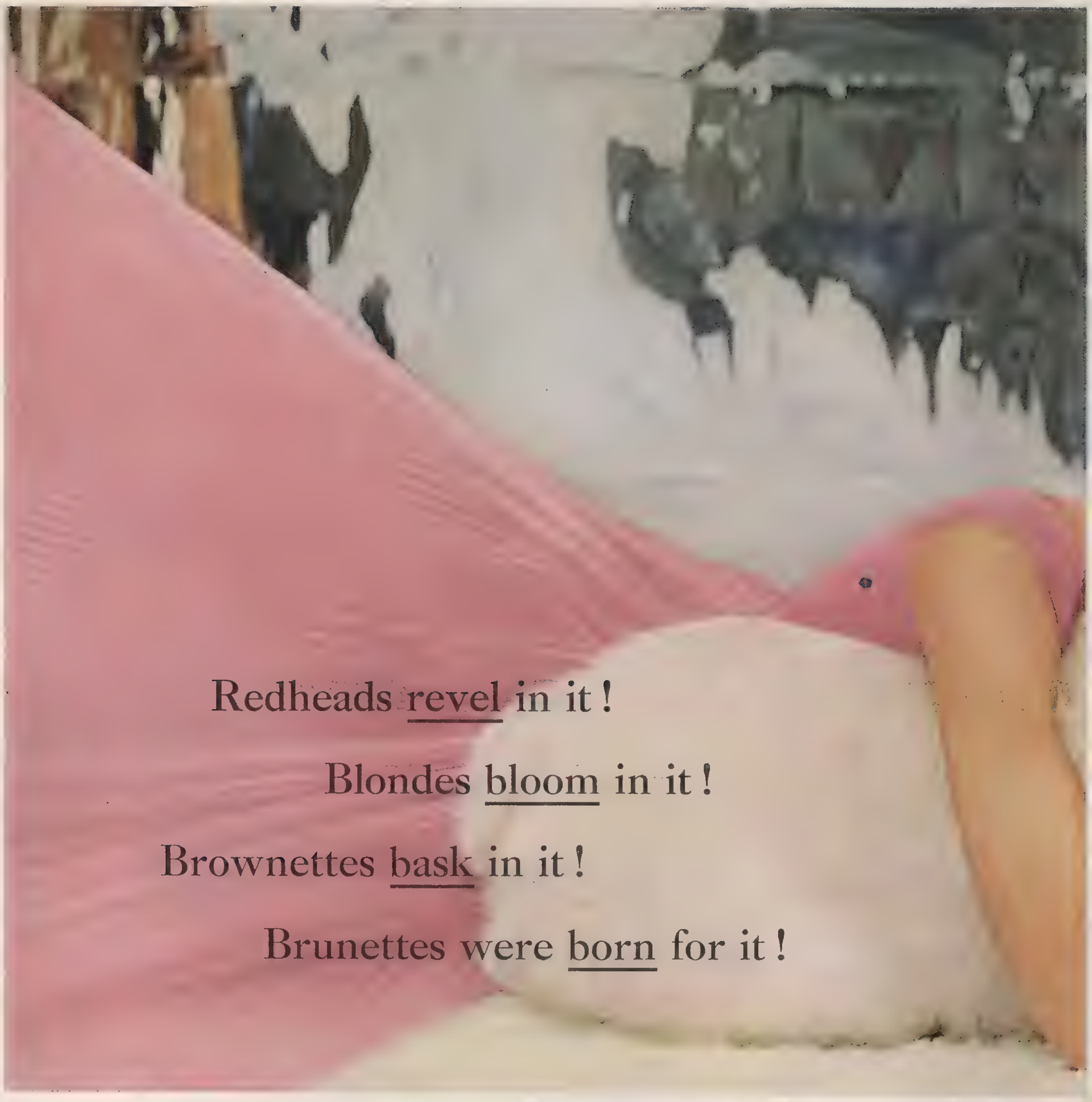
The wheel of this magnificent motor car puts a magic new world at your finger tips . . . a world of excitement, prestige and deep personal fulfillment.

The Imperial is all that its regal name implies. Nineteen feet of incomparable new style and graceful sweep of outward distinction . . . with interior appointments of such splendor that they give the word "quality" a new and richer meaning.

Naturally, the world's most powerful engine design is found in the Imperial, and the smoothest, most automatic of all transmissions. Yes, the world is yours in the magnificent Imperial . . . every mile of it. Let your Chrysler dealer prove it to you today!

THE FINEST CAR AMERICA HAS YET PRODUCED

IMPERIAL



This is the pink that proves forever...pink is for girls!

"Love That Pink!"

Revlon's new pulsating pink for lips and matching fingertips!

GOWN: BELLOCIANO DIAMONDS: CARTIER

Surprise! It's liltingly light, yet lusciously bright!

We fervently feel that pink is for girls... and a million men agree with us! "Love That Pink!"... not a shy pink... a showoff pink! Not a whisper pink, a whistle pink! It's light, yet it's bright (what a beautiful paradox!) No matter what your coloring, this is your color! Whether you're petal-pale or brown as bronze, wear "Love That Pink" tonight... you'll hear the excitement crackling, clear across the room!



"Love That Pink" Lanolite Lipstick 1.10* (Only non-smear type lipstick especially made to soften your lips and keep them moist)
"Love That Pink" Nail Enamel .60*

*PLUS TAX

© 1955 REVLON PRODUCTS CORP.

namesake of paris:



Jewels—Van Cleef & Arpels Dress—Trigère Virginia Thoren

emba lutetia natural gunmetal mutation mink

The beauty of the family. The bronzy beauty, that is, of the EMBA* royal family af mutation mink, each member a beauty by birthright.

Named after the ancient Roman city that was the progenitor of Paris, the ultra-modern American mutation mink famed as EMBA LUTETIA* is a favourite there, as here, with ladies who know fashion and know furs.

The singular beauty of EMBA LUTETIA* shown to a lady's advantage in the calla-collar portrait-coat opposite, lies in its gentle gunmetal tones, the chic inherent in its colour-play of silken lights and shadows.
The beauty LUTETIA* shares with all EMBA* brand mink mutations is that of delicious softness, suppleness, rich depth.

Each of the superb six is a triumph of nature, cultivated and stabilized by the scientific experts who select the magnificent mink worthy of bearing the EMBA* stamp and trusted to maintain the standard of superior quality it signifies.

Here are the celebrated EMBA* glories: **EMBA LUTETIA*** the natural gunmetal mutation mink
EMBA ARGENTA* the natural grey mutation mink
EMBA AUTUMN HAZE* the natural brown mutation mink
EMBA DESERT GOLD* the natural light brown mutation mink
EMBA JASMINE* the natural white mutation mink
EMBA CERULEAN* the natural blue mutation mink

EMBA* mutation mink is proudly shown by every fur salon worthy of the name and so, say to your furrier, "Show me nothing but EMBA*".

*TM Mutation Mink Breeders Association



A bullet sang through her sleeve



AFTER THE BATTLE of Spotsylvania, she wrote, "I have cooked ten dozen eggs, made cracker toast, blanc mange, milk punch, arrow-root, washed hands and faces, put ice on hot heads, mustard on cold feet, written six soldiers' letters home, stood beside three death beds . . . It has been a long day . . ."

But no longer than the day at Antietam, where as Blue and Gray fought to a bloody standstill, a bullet sang through her sleeve and killed the wounded soldier she was caring for.

Or Fredericksburg, where the dying lay frozen to the ground, and a shell fragment tore her clothing but could not frighten her from working while the battle raged.

It is not so surprising that after the war's end, this slender determined woman went on to found the American Red Cross, almost singlehanded. For Clara Barton had become an artist and an expert at meeting grim disaster.

Like Clara Barton, today's Americans still meet trouble with skill and resolution. For the qualities that made her great still live in the American people. And the simple fact that these people are the real guarantee standing behind our country's Savings Bonds tells you why U.S. Series E Savings Bonds rank high among the world's finest investments.

If you're not already doing so, why not join the millions of your fellow citizens who are now guarding their futures—and their country's—by investing in, *and holding*, United States Savings Bonds? Start today!

It's actually easy to save money—when you buy United States Series E Savings Bonds through the automatic Payroll Plan where you work! You just sign an application at your pay office; after that your saving is done *for* you. And the United States Savings Bonds you receive will pay you interest at the rate of 3% per year, compounded semiannually, for as long as 19 years and 8 months if you wish! Sign up today! Or, if you're self-employed, invest in U. S. Savings Bonds regularly where you bank.

Safe as America — U.S. Savings Bonds

PUBLIC SERVICE · ADVERTISING COUNCIL ·

The U.S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

Action story: Warner's A'Lure Bra

as elastic as the life you lead!

The new bra that stretches all around to fit every moment . . . of everything you do!

It's a fabulous give-and-take life you lead: give the kids their lunch, take off for a round of golf. Frankly, we don't know how you manage to fit in all your activities —and still stay so pretty.

But we know what fits *you* — to a tea, to a tennis match, to a boss-for-dinner dinner. Warner's A'Lure*, the bra that's all buoyancy, that adjusts to how you really *live*—that *gives* what it takes every busy second of the day.

Warner's A'Lure, the bra that breathes, stretches *all-around you* in a completely elastic circle. Ends cutting, binding, riding, so you'll never be bra-beaten again.

Lovely leeway, too—even if you're an "in-between" size, you'll feel A'Lure's *custom-elasticized* just for you. All this is light as a breeze, pretty as a baby's smile, and made the wonderful Warner's way. A whole collection—strapless and long-line, too. Why not get A'Lure today — in its trim new package, at your nicest store.

WARNER'S*

*REG. U. S. PAT. OFF.

Bras • Girdles • Corselettes

#1045. Warner's A'Lure in lighthearted nylon and satiny elastic. $3.95.







SEE THE SPECTACULAR CANADIAN ROCKIES around you and above you, from Canadian Pacific's new Scenic Domes, shown here in the verdant Bow River Valley.

Canadian Pacific presents Canada's first and only stainless steel Scenic Dome streamliner —

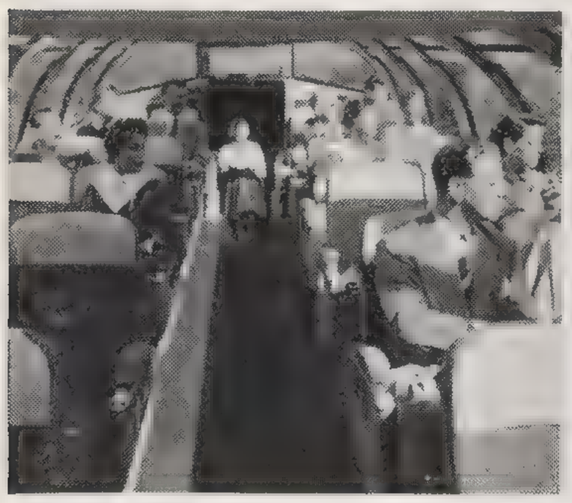
The Canadian

New train is now in daily service between Montreal and Vancouver, and Toronto and Vancouver...via Banff and Lake Louise high in the Canadian Rockies by daylight.

Canadian Pacific introduces *The Canadian,* the exciting new Scenic Dome train that presents a new standard in travel comfort and luxury—at no extra fare!

See Canada from high-up Scenic Domes! Relax in a stunning Mural Lounge, and a roomy Main Observation Lounge. Enjoy delicious meals in a Skyline Coffee Shop and a Deluxe Dining Room Car. Sit in reclining coach seats that have full-length leg rests and adjustable head rests. In every car, hear transcribed music, discover unique Canadian decorations.

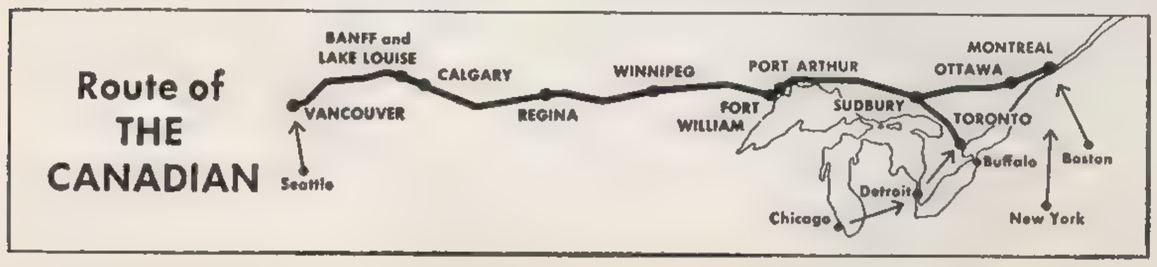
Make reservations now! Choose from a wide variety of accommodations! New fast schedule! Contact your local agent or Canadian Pacific, in principal cities in U.S. and Canada.



FOR 2,881 SCENIC MILES, *The Canadian's* new high-up Scenic Domes open wider views of Canada's unspoiled country to travelers along the historic Northwest Passage.



ENJOY REFRESHMENTS in the uniquely Canadian Mural Lounge. A mural painted for Canadian Pacific by one of Canada's great artists highlights this charming room.



Mrs. Exeter's list

Checked off here: the pages in this issue that Mrs. Exeter will want to give a careful look. She won't find her name on these fashions, but she ought to be able to visualize herself in them—we can, beautifully.

On pages 44-45: a real bonanza for Mrs. Exeter. Actress Mildred Dunnock, playing the rôle of Mrs. Sayers in Vogue's first "Fashions for Fiction" feature, has a wardrobe (available in the shops right this minute) that suits Mrs. E to a T. The scene happens to be shipboard in our story, but the clothes could operate just as smartly in any summer atmosphere. Sizes: up to 16 in every case, with two dresses (the topaz lace, page 46, and the black lace, page 49) also available in size 18.

On pages 64-73: an assortment of Good Buys, and several are extra-good for Mrs. Exeter. For instance, the black wrap-and-tie dress on page 65; comes in sizes 10 to 20. could be her hot-day uniform. The red shantung robe (sizes 10 to 20) on page 66, a wonderful wisp of colour—with plenty of coverage—that's an excellent addition to her closet or suitcase, as the case may be. On page 67, a black velvet cartwheel that will shade all her sheath dresses smartly (and put scarcely a dent in her pocketbook). And, dressed for the city on page 68, a beige linen dress that Mrs. Exeter will buy with another use in mind—to wear for golf. This dress also is available in sizes 10 to 20.

On pages 88-89: news from Paris to Mrs. Exeter's advantage—Vogue Pattern copies of fashions from the collections. The Fath and the Patou designs are most likely to suit her, in our opinion.

On page 93: another lovely summer slip cover for Mrs. Exeter to relax in around the house on her quiet evenings; a dotted green silk shirt-robe, in sizes 10 to 18.

On pages 95, 96, 97: handsome solutions to Mrs. E's summer suit and coat problems, ready in the shops in June. The Davidow suit comes in sizes 10 to 20; the Monte-Sano & Pruzan coat, in 10 to 16; the Marquise coat, in 8 to 16.

On pages 108-109: corsetry news that's good summer figuring for Mrs. Exeter, too. Depending on her build, any corset shown might be exactly right, but we'd like to note these as excellent for most Mrs. Exeters—the design by Flexees (sizes 33-39), by Character (33-38), by Sarazin (32-40), by Formfit (32-38), by Phantoms (26-32), and by Sarong (25-34).

WHO USES VOGUE'S BOOK OF ETIQUETTE?

Embassies do, schools do, brides do...

and so does Mrs. Exeter

A 658-page guide to modern forms and traditional usage.

$5

Order from Vogue, Greenwich, Conn.

pat premo

shapes up an easy summer in the

best behaved cotton ever made. Bates

Disciplined in lampblack lit with white.

Sizes 8 to 18, about $35



Bates

DISCIPLINED FABRIC®

in luxury-light **"Yorksheer"** of combed Egyptian cotton

releases creases • stays clean longer

no starch • little-or-no-ironing • shrinkage-controlled

colorfast • permanently fresh and lustrous

BATES FABRICS, INC., 112 WEST 34TH STREET, NEW YORK 1

FIRST TIME IN 5,000 YEARS—

a girdle that slims so much— so comfortably... and without bones!



PETER PAN
Egyptian Queen†

Elastic as a second skin — keeps derrière and tummy in!

The one girdle that takes an inch or more off your waistline and hipline without the discomfort of ordinary corsetry. Take the tape-measure test—and see the difference!

All styles . . . from 8.95 to 18.50

Her bra is Hidden Treasure, of course!*

PETER PAN FOUNDATIONS, INC. • NEW YORK 16

†TRADEMARK *REG. U. S. PAT. OFF.

Taormina, town on a shelf

BY MARY ELLIN AND MARVIN BARRETT

Taormina, the tiny Sicilian town clinging to a rocky ledge above the Ionian Sea, was already a venerable resort when the first week-end villa sprouted at Pompeii, and has survived not only Pompeii, but hundreds of other *bads* and *plages* since frequented by Europe's royal, rich, and eccentric. Most resorts succumb sooner or later to the whim of nature or the fickleness of man. But not Taormina. Stuck on its shelf, it seems equally immune to the destructive lava spewed by neighbouring Etna and the even deadlier ash of fashion blowing hot, then cold. Greeks, Carthaginians, Romans, Byzantines, Saracens, and Normans have in turn owned and exploited Taormina's charms. In modern times every nation of Europe has sent its legions, military and touristic, to swarm across Taormina's flowering terraces and stay in its *palazzi* turned *pensioni*. Today the Americans are taking over. But even the blight of mid-twentieth-century travel hysteria can't diminish Taormina's perennial appeal.

At first glance it may appear otherwise. Rattling into Taormina station aboard the Roma-Siracusa Express, the visitor finds evidences of despoliation all around him. The welcome signs alone, encrusted with a dozen repaintings, are enough to put off the sensitive. Along the platform, cabbies and porters bear down on newcomers with the glazed and predatory look of men suspiciously old to their nervous profession. Up the stair-steep road from station to town, hikers in shorts with Leicas cocked and flopping against their chests throng past workmen who are widening the right of way in anticipation of fleets of Terracruisers, Dynaflows, and Hydramatics yet to come. On the cliffs the rising tide of Italian commerce has deposited its garish jetsam in the form of billboards decorated with fat little *pneumatici* men.

Each hairpin turn exposes still another hotel—the Bristol, the Bel Soggiorno, the Miramare, the Belvedere, the Pensione Svizzera, and the San Pancrazio—with signs pointing to dozens more a stone's throw off the road. Signalling the point where the public road becomes the Corso Umberto, a new crypto-Bauhaus service station gleams red and orange and crystal. In contrast, the Corso is dark, a gully of dingy shops, their windows crowded with hand-embroidered Taormina caps, hand-embroidered Taormina blouses, hand-embroidered Taormina pillow cases.

Midway the Corso widens into the Largo Nove Aprile, the town's centre, where neatly trimmed oleander trees threaten to burst at any moment into poisonous-pink bloom. There is an Anglo-American Café with red-striped umbrellas, a Mocambo Bar with green. To lure the milling tourists someone has propped on a table a printed placard announcing a "cabaña fashion show" and "a characteristic Sicilian tarantella at the cocktail hour." Syrupy Neapolitan tunes ooze from a loud-speaker hidden in an arbour of magenta bougainvillea, and white-jacketed waiters lounge among the outdoor tables preparing to stun the next customer with a blinding smile. Wearing a too-tight velvet suit, an adolescent rattles past in a painted Sicilian cart, drawn by a donkey jittering with bits of mirror and brightly-dyed feathers. The youth is stopped, photographed, grumbles over his hundred-lira tip, and moves on.

In the Piazza del Duomo, two blocks further along, an evil-faced native in blue jeans, with a rusty carnation stuck behind his ear, stands by a fountain staring speculatively at a group of large blond tourists—a weasel inspecting rabbits. Just beyond, the Corso Umberto ends in a blaze of glory, a big bright villa with terraced California gardens, vast picture windows, and a pear-shaped swimming pool.

So fastidious a traveller as Peter Quennell, the English editor and biographer, was appalled by this Brighton out of Laguna Beach. Ignoring nearly thirty centuries of enthusiasts, he dismissed the town as a part of "the world of obligatory pleasures . . . where the wind seems to carry the stale reek of other people's holidays."

Although the Sicilian spiv stalking his Nordic victims is admittedly depressing, the *fontana del duomo* against whose base he loiters is a charming renaissance confection of water-spouting horses, leering satyrs, and a blowsy centaur holding a terrestrial globe as casually as a peasant woman testing a ripening melon. The *duomo*, a pygmy in the company of Europe's giant cathedrals, can be enjoyed as an object viewed from the wrong end of an opera glass, half mediaeval fortress, half Romanesque church. Squatting behind it is the Cinema Parrocchiale, run on church property, in defiance of canon and civil law, by the local monsignor, a sharp-faced little man straight out of Verga, who, in between Masses and diocesan business, sells tickets and supervises seating. A sign embedded in a Norman wall announces *Oggi:* Betty Grable in *Mother Wore Tights; Domani:* Shirley Temple in *La Piccola Colonel.*

Back in the Largo Nove Aprile, a look beyond the distracting oleanders, striped umbrellas, and tourists reveals one of the loveliest piazzas in the world. Two midget churches, scaled to fit their narrow

(Continued on page 25)

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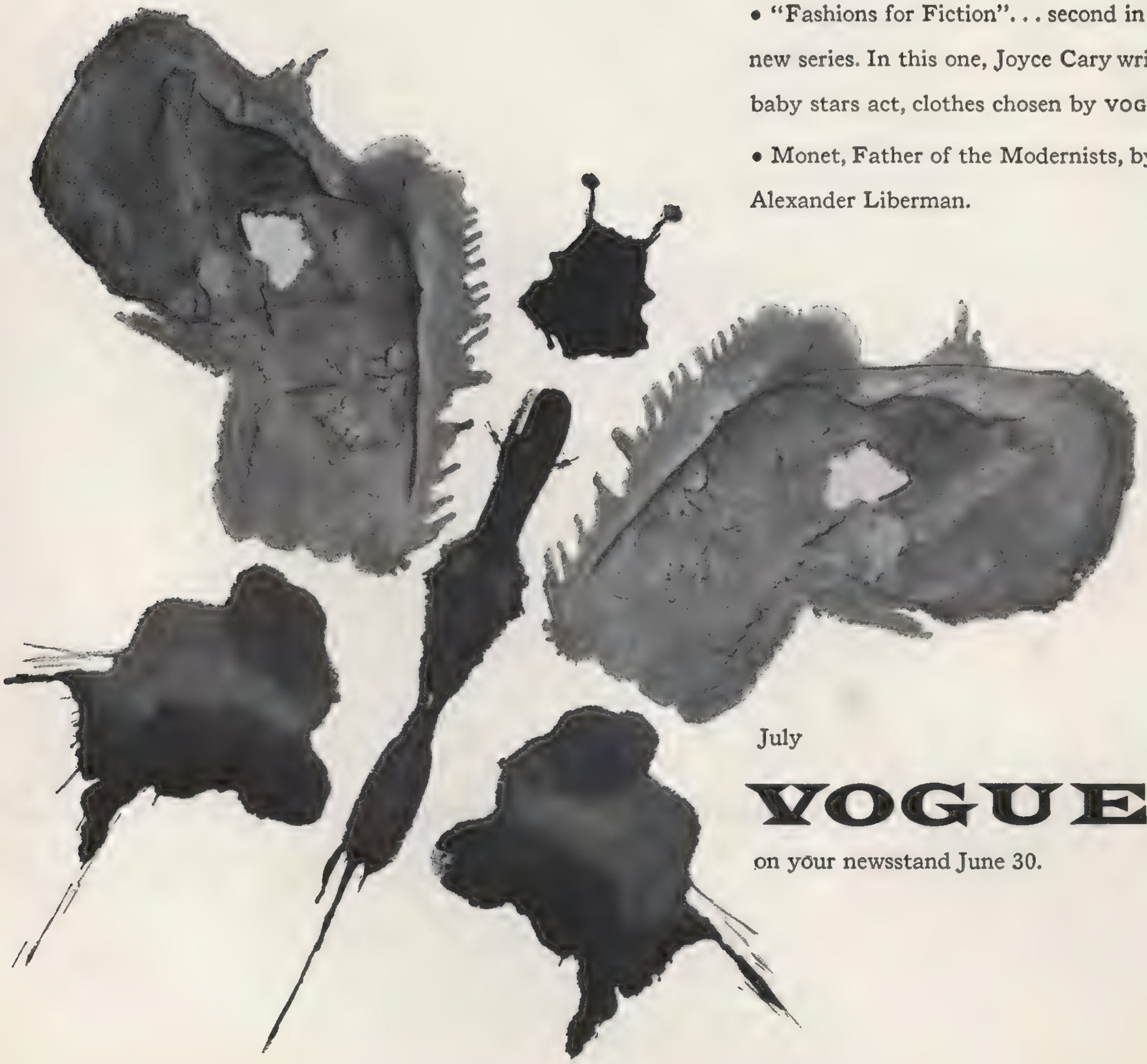


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TAORMINA

(Continued from page 18)

perch, and a stubby clock tower of time-pocked stone stand sober guard over the square's frivolity. The eastern end opens on a sky of magnificent blue, and, eight hundred feet below, honey-coloured rocks face the sweep of the Mediterranean.

On close and leisurely inspection, the promenading mob contains people who are neither tourists nor tourists' parasites. The *carabinieri* in their glistening hats stroll by, looking like supers in the first act of *Tosca*, with even less to do. A noisy Messina family piles out of its tiny Fiat Toppolino at the curb: momma, poppa, grandmomma, and four *bambini*—the hollow-car act at Ringling Brothers' Circus. The proprietor of the pear-shaped swimming pool, a white-haired Californian in maroon corduroy jacket and mustard-coloured slacks, is dragged past by a straining boxer puppy. Out for their morning *espresso* come the illustrious visitors in residence: the distinguished American statesman who threads his way through the crowd with the implacable dignity of an upended Etruscan sarcophagus breasting a stage door rush; and the popular female novelist in tweeds with walking stick, orange bangs, her sharp eyes glittering from under her babushka. A shepherd with goatskin chaps, a homemade sheep's bladder bagpipe, and sandals fashioned out of old automobile tires, crosses the Largo on his way to play the *Pastorale Siciliana* before some parlour crèche. In the distance sounds the dry cackle of a hen and the modal lament of a housewife singing as she hangs her bedding out to air.

And finally, up the Corso, through a wicket (at fifty lire a head) and out onto a rocky spur is the most spectacular view in Italy, if not the world—snow-capped Etna and the rugged Ionian coast framed in the ruined proscenium of the Teatro Greco. The persistent click of camera shutters can no more reduce its grandeur than the pecks of a flock of ducks could wear away the Pyramids.

Taormina's magic, it turns out, is as durable as its view, as raffish and offbeat and appealing as the centaur in the Piazza del Duomo, which is the town coat of arms. Its soberer charms don't reveal themselves to the first assault, but they are there. Taormina's corruption, like that of an aging courtesan, is of such long standing that it amounts to honesty; its attraction lies as much in the length and fascination of its chequered career as in its miraculously preserved good looks.

After all there is an unquestionable distinction in losing your innocence to Hellas in its prime. The first Greek travellers disembarked on this scythe-shaped shore below Etna almost three thousand years ago. Soon Taormina had been taken from her native population, her magnificent panorama turned into a lavish theatrical backdrop. The millennium-long process of exploitation had begun; Greece's poets acted as the first blurb artists in Taormina's record history of illustrious press-agentry.

"The pillar of heaven, the forehead of fertile Sicily, nourisher of the snow," Pindar wrote of the great white-shouldered mountain imprisoned between the theatre's columns. Other Greeks shared the poet's enthusiasm. Theocritus cleared space in Etna's crater for Hephaestus' forge and Pluto's underworld, made it a stopping point for Ulysses and for Orestes in the flight before the Furies. Pythagoras popped over from the Calabrian headquarters of his cult, looked at the view, and promptly had a mystical experience. Aeschylus, bald and old, may well have visited here before the eagle at Gela mistook his head for a stone and dropped a turtle on it. Sappho and Plato both had Sicilian vacations which no doubt included Taormina.

With the arrival of the Romans, the holiday atmosphere thickened. The theatre was enlarged, the view dolled up with more and fancier columns. Romans intent on enjoying themselves built gymnasia and baths, a naumachia and an odeum. Among those leaving behind testimonials of good times in Taormina were Pliny, who found the local wine delicious; Juvenal, who raved about the sea food; and Cicero, who noted that, despite generations of enslavement and hordes of sophisticated visitors, the natives miraculously maintained their independent spirit. (All three judgments still apply.)

Next came the Byzantines, who tore down the Roman temples and put churches in their place. The Saracens sold their predecessors into slavery and added a *kasbah* and a tower or two. The Normans ousted the Arabs and decorated the surrounding crags with fortress-grim castles, and Italian and Spanish noblemen cluttered the ledge with pretentious palaces.

When Goethe arrived in 1787, the "stale holiday reek" was already centuries old. That the site was littered with the shards of half a dozen civilizations didn't bother him a bit. "On this classic ground a poetic vein had taken possession of me," Goethe reported, "causing all that I saw, experienced, or observed, to be taken and regarded in a joyous mood." Inspired, he promptly set to work on a new play.

The idea of writing in Taormina caught on. "I never knew that Nature could be so beautiful," wrote John Henry Newman. "To see that view was the nearest approach to seeing Eden. Oh happy I! I felt for the first time in my life that I should be a better and more religious man if I lived there."

Ruskin was frankly intimidated. "The most awful thing I ever yet saw in heaven or earth . . . a wild dream of incredible labyrinthine wonder." Augustus Hare responded with the blandness of the professional view-cataloguer: "Everything is silver, the pearl-white sky above making one wide and splendid frame, in which rises up grandly the silent snow-mantled Etna, pouring just a little white breath to the gods of the upper air."

By the twentieth century the local grist was ground exceedingly fine, and still it was served up again and yet again. Taormina could not

(Continued on page 27)

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TAORMINA

(Continued from page 25)

only boast an impressive list of publicists but also a spate of full-length best sellers written on and about the spot. Novelists F. Marion Crawford, Robert Hichens and Sigrid Undset, Warwick Deeping and Mazo de la Roche, all were there, stirring up their lumpy Taormina porridges.

Hichens set the standard for elegance by raffling off rides in his 1911 limousine (Taormina's only car) to the local aristocracy and serving tea on the Hotel Timeo terrace to visiting celebrities and Taormina's first citizen, the Duca da Bronte, an Englishman named Hood, who inherited his exotic title and thousands of acres of Sicilian land from his ancestor, Admiral Horatio Nelson. In between rides and teas, Hichens retreated to a garden *atelier* to perfect his perishable prose to the accompaniment of a mandolin twanged by a local peasant boy.

The result was the most full-blooming praise Taormina ever had. "This immense jewel," wrote Hichens, "rose to heaven out of this morning world with its base in the purple glory and its feather of smoke in the calling blue, child of the sea-god, majestically calm in the riot of splendour that set the feet of June dancing in a great tarantella."

Into the tarantella stomped D. H. Lawrence and wife Frieda, setting up hectic housekeeping for two years in a pink villa facing Calabria. Florid hyperbole gave way to demonism. "Etna of the snow and secret changing winds, she is beyond a crystal wall . . . low, white, witch-like under heaven . . . she makes men mad. Such terrible vibrations of wicked and beautiful electricity she throws about her like a deadly net . . . one can feel a new current of her demon magnetism seize one's living tissue . . . what a torturer!"

Lawrence lowered his sights from crater to Corso: "It is like a continental Mad Hatter's tea party. . . . And you wonder who on earth is going head over heels into the teapot next."

Lawrence's suspense was justified. Things undoubtedly were mad in Taormina in the 'twenties. German photographers swarmed over the hills crowning young goatherds with circlets of olive leaves, draping them in hastily improvised muslin chitons and posing them in classical attitudes against blossoming groves and shattered columns. Remittance men from St. Louis and Liverpool played the *grand seigneur* on next to nothing a month, renting ruinous *palazzi* and inviting Taormina's population to midnight feasts where Sicilian wine (at a few cents a litre) flowed like water.

And Lawrence himself was, of course, the maddest hatter of them all. Unsuspecting local Alices came to tea and found themselves intercepting flying expletives and crockery as the Lawrences released domestic tensions. Ladies with social ambitions calling on Mrs. Lawrence interrupted her bearded husband dusting or scrubbing floors—chores, he explained without embarrasssment, he could not accomplish with any clothes on. Or they would be made to wait while Mrs. Lawrence called her naked husband, bleeding and ecstatic, down from the thorny limbs of a tree.

World War II uprooted many of the eccentrics, but others have since sprung in their place to be pressed in Taormina's encyclopaedic memory. The Sitwells have allowed their banana-long faces to ripen in the Taormina sun. Gayelord Hauser has plied local fishermen and peasant hypochondriacs with yogurt and blackstrap molasses. Truman Capote startled an eccentricity-immune population by going to market in a sailor suit, over one arm his wicker shopping basket with a small dog peering out. His stay stretched over two seasons, the first spent picking up stray vibrations of literary greatness in the old Lawrence villa, the second in all-but-solitary splendour in a defunct hotel where he amused himself by moving from room to empty room.

Mary Martin popped down from London for a breather; and Ingrid and Roberto Rossellini, midway into their romance, commuted from Taormina to Stromboli. André Gide, on his last tour round the Mediterranean, climbed each day to the Teatro Greco. Aubrey Menen collected scandalous material for his *roman à clef, The Duke of Gallodoro.* Jean Cocteau came and discovered a cryptful of amusingly arranged eighteenth-century mummies in a nearby country church.

And so the present details of Taormina's long and racy history blur. Each winter and spring a new horde of tourists arrives to sit on darkening hotel terraces in the very chair where, the barman assures them, some months ago Somerset Maugham had his evening gin and French. Behind them a few hundred feet is the spot where Pythagoras fell in his fit, where Goethe and Newman once stood gaping. In front, under the cloudless twilight sky, Etna sprawls, an enormous ghost pavilion pitched on the shadowy curve of Naxos. Another shaky metaphor is added to the immemorial attempts to fix in words Taormina's shifting, evanescent spell.

A gramophone starts to play American jazz. A group of teachers in muffin-shaped straw hats decorated with flowers of coloured felt (veteran Taorminese already on the third and final day of their visit) passes across the flickering line of Taormina's lights. Below is the throaty chug of the southbound train pulling into the station. Who will be aboard?

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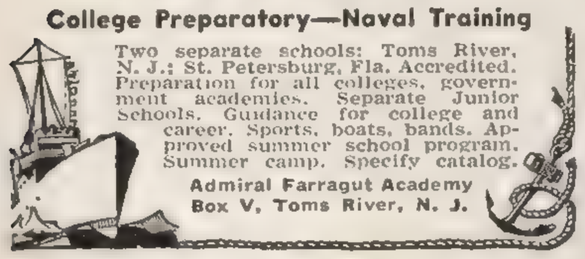
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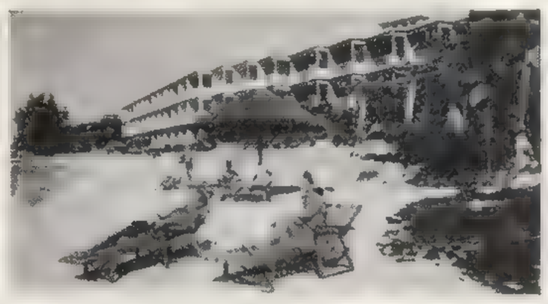
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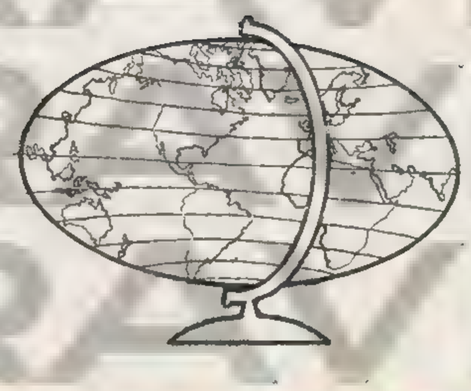


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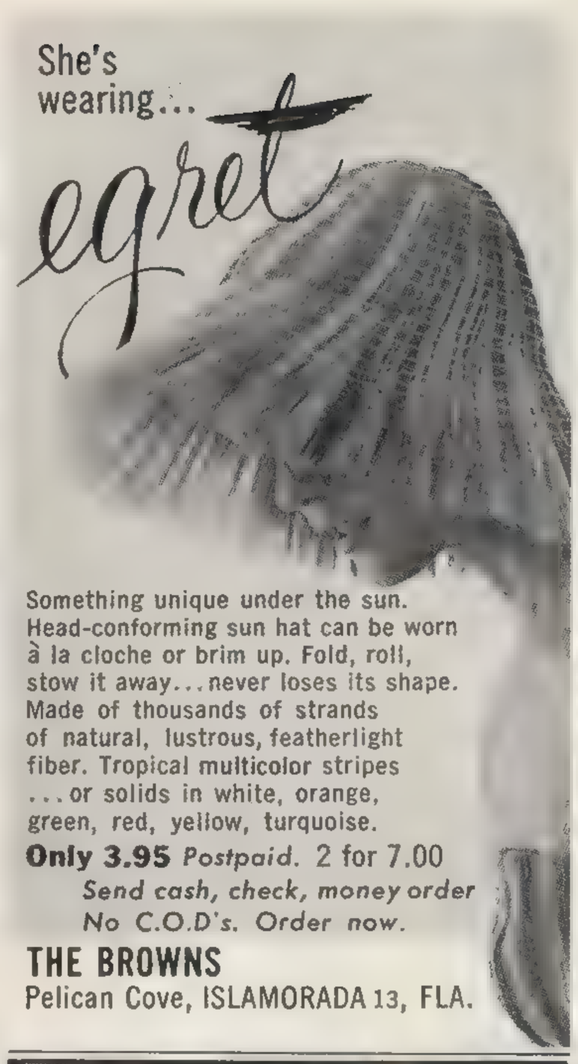


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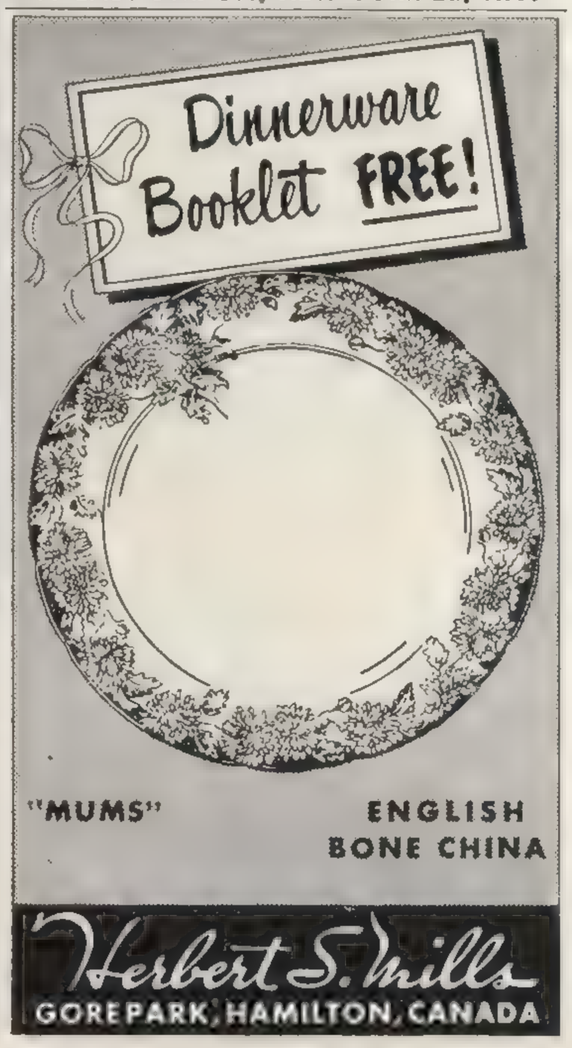
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SHOP

Shop Hound crossed the Delaware to New Hope, Pennsylvania. Found in the smart little shops there: large amounts of fashion that clearly apply to summer dressing everywhere. And if you decide to do your shopping in person instead of by mail, you'll also find there: a lively summer resort life—use the *Gazette* as your guidebook to the town.

1. The regatta shirt: New Hope's development via Capri, for boats or beaches anywhere. Blazing red, white, and blue striped cotton, smart over blazing white shorts and skirts. Sizes small, medium, large; $8.95. The Cabin Shop, Mechanic St.

2. Dressing by sweater: Vogue's idea (and New Hope's) of smart summer dressing. This cashmere cardigan, lined with silk shantung, crêpe, or chiffon, collared and cuffed with same. Could be your theatre coat at any summer playhouse. Beige, white, pink, navy blue, turquoise. Shantung or crêpe, $45; chiffon, $50. Avant Garde, Ney Pl.

3. The golf sweater: fine Scotch wool mesh, find for a fairway. In white, black, brown, copper, French-blue, or green. Sizes 38 to 42, $12.50. The striped linen belt can be white with olive green, black, and orange; or white, olive, pale and bright blue, $2.50. The Clothes Horse of New Hope, Mechanic Street.

4. Contemporary chessmen: brass and chromium pieces, with a Léger-like cut. There's a Lucite board, and the whole game packs in its own fitted mock leather case. $25 ppd. Charles Fourth, Mechanic St.



1



2



3



4

The bathing's fine at New Hope, it seems—partly because of the Terry Foam Shop on Bridge Street, a shop specializing in beautiful surroundings for indoor bathing. There's a wonderful bath pillow of foam rubber and terry cloth, for people who like to read in the tub. A new sponge is aerated for soap suds, with foam rubber between layers of terry cloth and Loofa fibre. And in 45 Martex towelling colours: curtains, shower curtains, slip covers for hampers, waste baskets, tissue boxes.

HOUND

...In New Hope, Pa.



5



6



7



8

MIEHLMANN

5. Country costume: smart for any countryside this summer, a sleeveless red and white pin-checked cotton shirt; new-length shorts of white duck, just shorter than Bermuda length. Both, sizes 10 to 16. Shirt, $5; shorts, $7.95. Tony Sarg, Bridge St.

6. The man's shorts and shirt (he's obviously broken par on one of New Hope's courses): rust, black, or olive-green cotton knitted shirt, small, medium, large, $5.50. Khaki-coloured shorts of cotton poplin, sizes 30 to 38. $10.95. The Country Squire, P. O. Box 502.

7. Harlequin-checked T-shirt: bright new form of the summer's most-wanted fashion. This cotton one can be bright blue and purple; yellow and orange; black or red with white. Small, medium, or large; $3.75. Her Italian hat: red, black, or white grass straw, $6 (no size necessary). The Corner Copia (that's *really* its name!), Mechanic Street.

8. Jereboam picnic basket: this enormous wicker basket might carry lunch to the beach for an entire house party; or you can use it to hold pots of long-stemmed summer flowers. 21" long by 15½" wide by 13" deep. $7.95. The New Hope Craft Shop, N. Main Street.

Caribbean outpost near New Hope: in a minute shop called Cabin Run Farm (you reach it via an old covered bridge), you'll find the beautifully-made Elverhoj clothes from the Virgin Islands. There's a delicious variety of two-piece costumes in cotton broadcloth, cotton satin, corded piqué; all freshly printed or brightly coloured. The tailored blouses have crisp organdie collars and cuffs, the gently flaring skirts are lined with organdie, and all have lightly boned waists. Telephone before making the trip: Plumsteadville 349, Pipersville, Pa.

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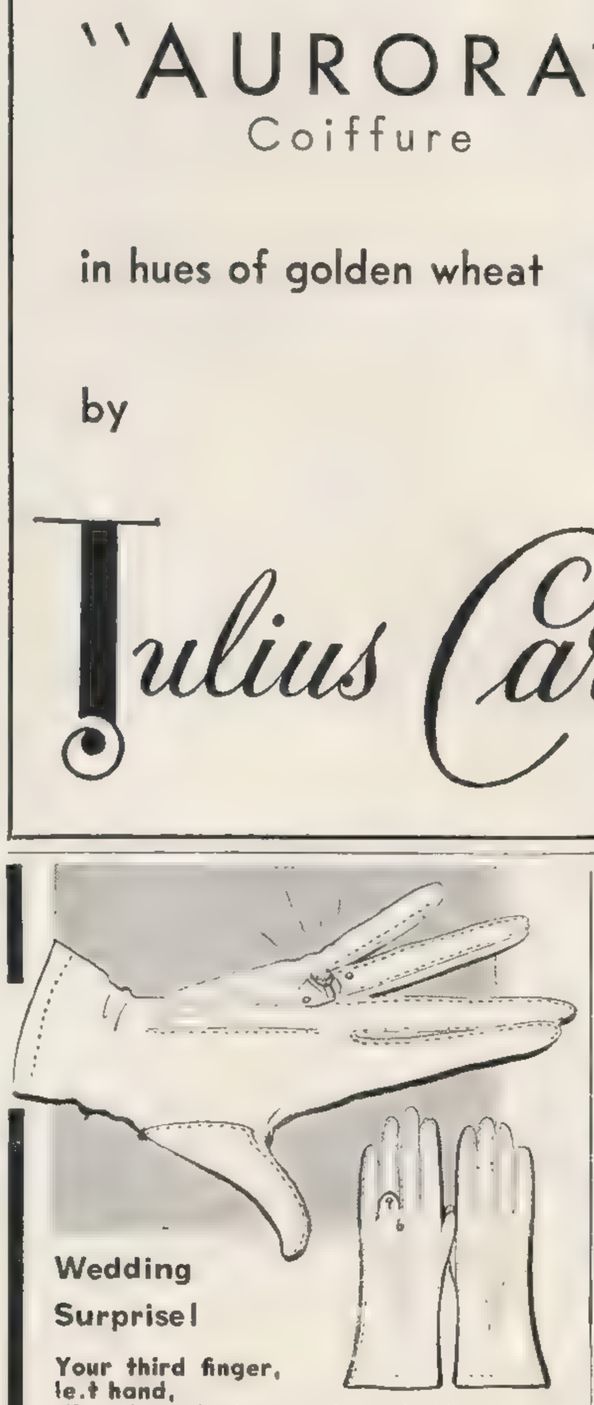


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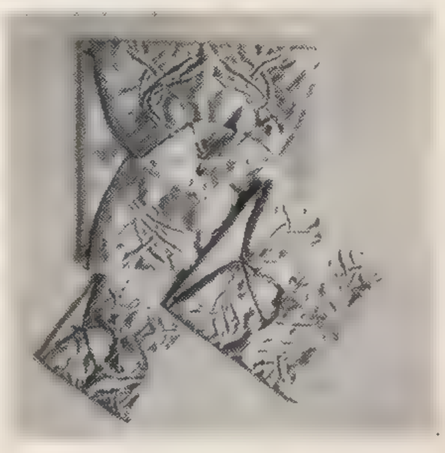
The spectator shoe: active fashion again (Vogue, April 1). Calfskin form of it: a shoe that a smart traveller might wear for country outings to Pompeii, Fontainebleau, Hatfield House. Brown, black, or blue and white. Sizes 4 to 10, AAA to C, $16.95. Penn-Delphia Shoes Ltd., 611 Madison Ave., N. Y. 22.



Vitamin D dress: for morning doses of the sun. This bare-armed, slim-skirted dress is just what's wanted this summer for, say, driving to and from the beach. Of pink or blue and white striped cotton, in sizes 10 to 20. By Jamison, $17.95. Dorothy Hale, 88 Engle St., Englewood, New Jersey



Bathing suit for Mrs. Ex. (we know how much thought she gives to this subject): this one by Edith Lances has a brassière built into it; imparts a long slender line. In pale-blue or charcoal-grey polished cotton with white polka dots. Sizes 38 to 42. $25. Saks Fifth Avenue.



For well-dressed dresser drawers: lingerie cases like these, of acetate satin with a quilted pattern. What's new about them? The way they tie together, which means they could hold a complete lingerie wardrobe, securely, handsomely. Pink, blue, or white. The set of three, $12.95. McCutcheon's, 609 Fifth Ave., New York 17.

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HOUND

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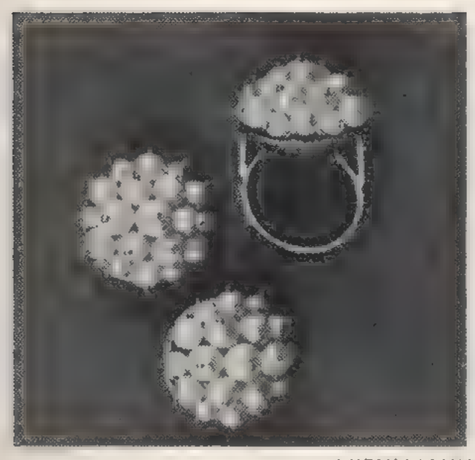
Open-air shoes: children's sizes. Makes good sense for young feet to be lightly encased in summer, yet have the support of three straps that buckle across the instep and ankles. Water-buffalo leather, sizes 8 to 3, $5.35 postpaid. (Also in grown-up sizes, $6.65 ppd.) Bloom's, 311 Sixth Ave., New York 14.



Complete fragrance scale: "Rhapsodie," a light, flowery scent by Pasquier, is available in three useful summer forms—as perfume, cologne, and sachet. The perfume vial, $2.50; 3 oz. concentrated cologne, $2; the sachets, $1 for 8. All prices include tax. Michel Pasquier, 7 West 46th Street, New York 19.



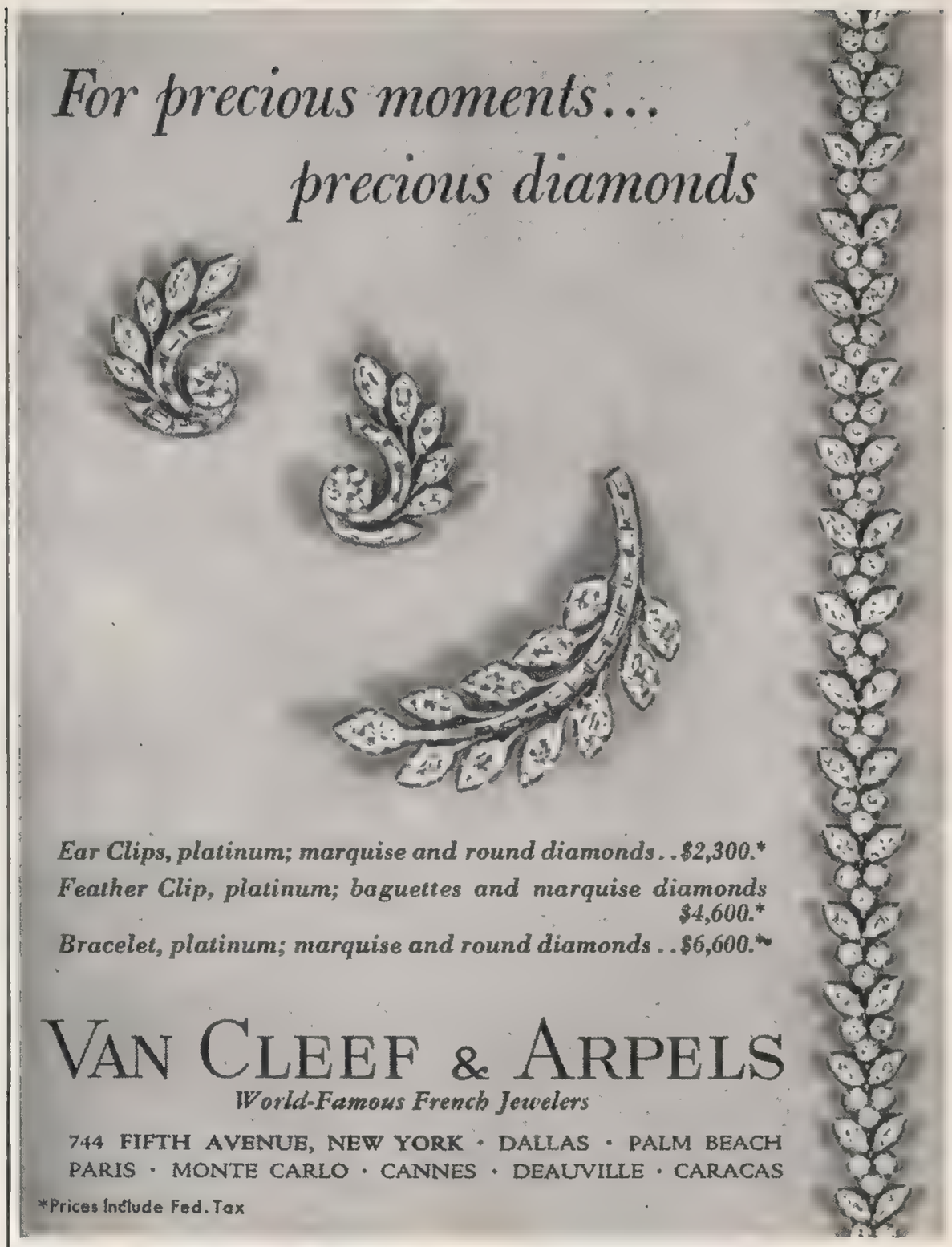
Summer well in hand: with a light, flexible purse like this. It's beige Italian straw with a bronze leather handle, plenty of room for sunglasses, iced cologne. $10.95 inc. tax, postpaid. Crafts and Imports, Post Office Box 221, Media, Pennsylvania.



Pearly summer bouquets: earrings and a ring of cultured pearls set in flowery clusters in 14-K gold. Pretty, summery jewellery for the new pearly chiffons, pale-printed organdies; or could be the whiteness wanted with black linen. Ring, $29; earrings, $49 inc. tax, ppd. Colette, 667 Madison Ave., N. Y. 21.

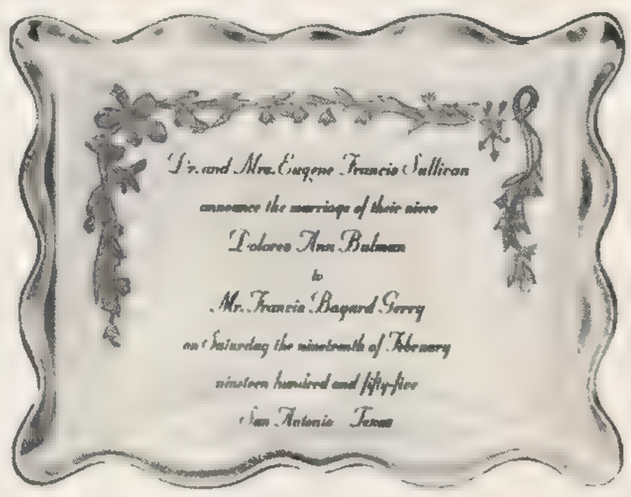
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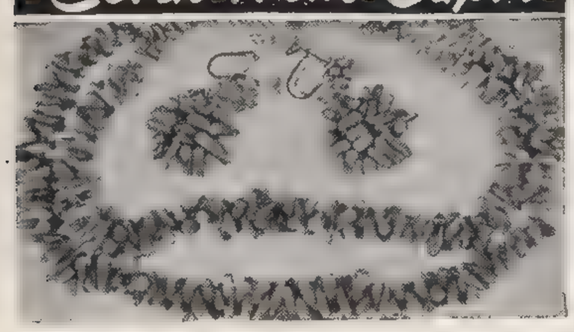
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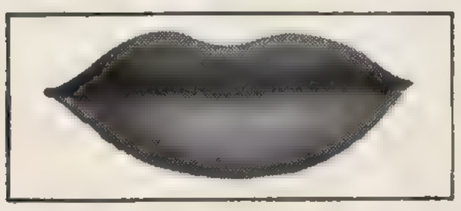
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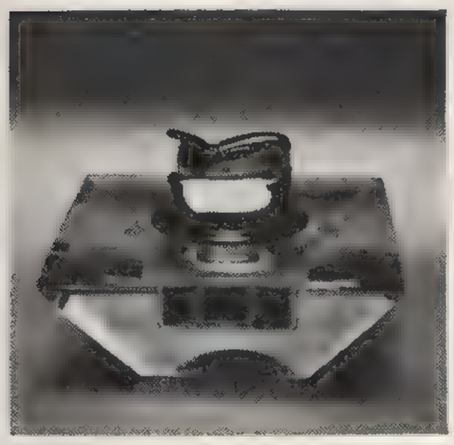
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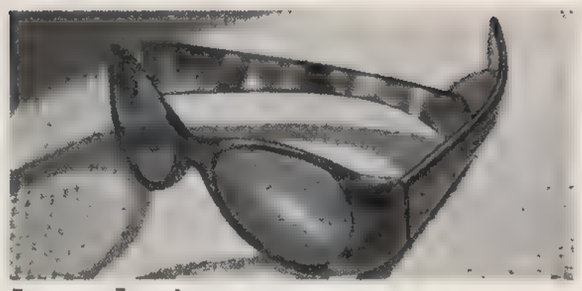


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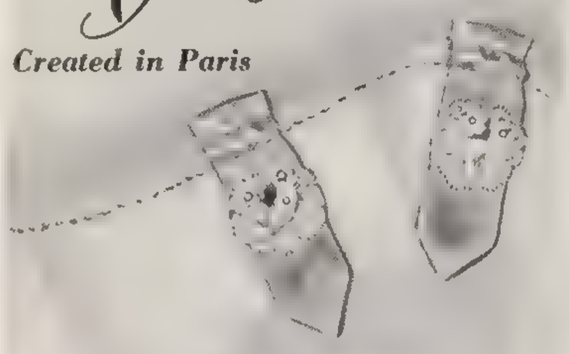
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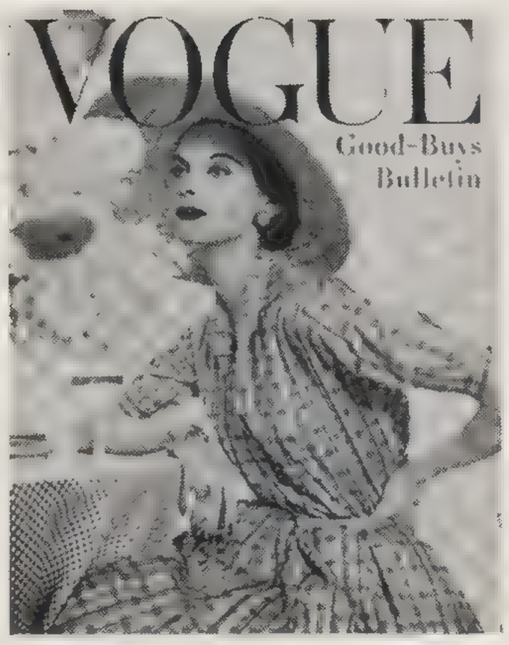
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VOGUE

INCORPORATING VANITY FAIR

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PENN

COVER: *First of a new rush of greens in fashion—here, a jade-green plaid on one of this summer's smart thin silks. Thin silk form: a shirtwaist dress—actually, it's a shirt, $17, and a skirt, $30. By Glen of Michigan. These and the yellow calfskin belt by Calderon: Lord & Taylor. The canary yellow straw hat from Emme, and the shirt and skirt: also at Hudson's; I. Magnin. New nugget-y gold jewellery: David Webb. Dorothy Gray lipstick—the intense new "Sheer Red."*

JUNE, 1955

FASHION FEATURE

43 Vogue's eye view of "Fashions for Fiction"
44-45 "Double or Quits." Short story by Helen MacInnes. Players: Tyrone Power; Mildred Dunnock; Walter Slezak; John Williams; Margaret Hayes. Women's fashions: chosen by Vogue.

FASHION

62-63 The tunic T-shirt: first appearance
64-73 Good buys: a ten-page shopping tour de force
74-75 Short white piqué for long summer evenings
76-77 The new power of pink
84-85 Summer costume jewels—sweaters like these
88-89 Vogue Patterns' Paris copies
90-91 Here and Paris: two schools of brides
92-93 Two new reasons for spending evenings at home
94-97 Summer coat and suit news
98-99 Short-cut black for summer evenings
100-103 Bathing suits: first June outing
104-105 On a Jamaica outing: children's bathing suits
106-107 Filmed in Yugoslavia: sun clothes in new stripes
108-109 Good summer figuring: corsetry news
16 Mrs. Exeter's list

OTHER FEATURES • PEOPLE

18 "Taormina, Town on a Shelf." By Mary Ellin and Marvin Barrett
56 "The Glutton Eye." By Michael Ayrton
57 Minutiae within Minutiae. Paintings by Fulco di Verdura
60-61 Photographer's Child. Photographs by Toni Frissell
78 People Are Talking About . . .
79 May Craig, Retentive Washington Correspondent
82-83 Malraux and "The Majestic Virgins"
110 Gossipy Memo on Travel

ENTERTAINING • THE HOUSE

58-59 Mrs. Charles Morgan's miniature garden
80-81 "Culinary Guide for Imbeciles Who Like to Eat." By Ilka Chase

BEAUTY

86-87 New make-ups for larger eyes; new pin-ups for longer bobs
117-119 Discoveries in beauty

DEPARTMENTS

28-31 Vogue's School and Camp Directory
32-33 Vogue's Travelog
34-39 Shop Hound

Vogue incorporating Vanity Fair is published semi-monthly except in June, July, December, and January, when it is published monthly. This will be the only issue in June.



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Vogue's eye view of "FASHIONS FOR FICTION"

A new Vogue series, the happy marriage of short stories and fashions, begins (pages 44 to 55) with "Double or Quits" by Helen MacInnes, a practitioner of the highly literate cliff-hanger. To illustrate it, Vogue persuaded five stars (they accepted immediately) to act out the plot. At the studio of photographer Karen Radkai, they laughed their way, ad libbing their own dialogue, through the eight scenes. Vogue chose all the clothes worn by Mildred Dunnock, playing a charming widow with just a suspicion of victim about her, and by Margaret Hayes, as a girl who likes to play cards on shipboard. (The women's clothes can be bought across the country; the men in their transatlantic life wore their own.)

The author and the cast



HELEN MACINNES, the author, has written nine wonderfully agreeable novels, their plots curried and thickened with a quick and knowing hand; the most recent, *Pray for a Brave Heart.* All nine were best sellers, and two, *Assignment in Brittany* and *Above Suspicion,* were made into movies—the latter with Joan Crawford and Fred MacMurray, the leads. This is her first short story. A Scotswoman, with reddish brown hair and eyes of pale forthright blue, Miss MacInnes is the wife of Gilbert Highet, Anthon Professor of Latin at Columbia University, himself the author of a chunky string of books, and a radio commentator on literary matters. Together the Highets once translated an unexpectedly ponderous German work, *Sexual Life in Ancient Rome.*



TYRONE POWER, who plays Mr. Dill, an oil man, still wears the small, faintly treacherous-looking beard he grew for his performance this past season on Broadway as Gettner, the glorious cad in Christopher Fry's play, *The Dark Is Light Enough.* Following his appearance in "Double or Quits," Mr. Power will return temporarily to Hollywood, where, minus beard, he will star in Columbia's movie biography of Eddy Duchin, called, aptly enough, *Music by Duchin.* In the autumn, again on Broadway, he will star in a new play, *The Quiet Place,* about an American couple in Italy.



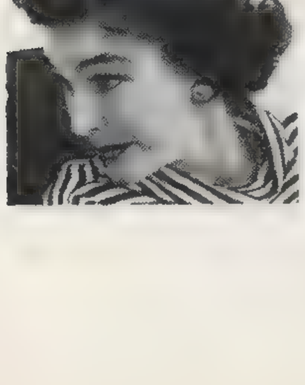
MILDRED DUNNOCK, as Mrs. Sayers, plays—for perhaps the first time in her career—the heroine, a woman considerably less corrugated than Miss Dunnock's usual stage personalities (she is one of the country's finest actresses). These have included the long-suffering wife in *Death of a Salesman,* the dottier of the two mothers in Jane Bowles's *In the Summerhouse,* and now the tongue-clacking mother in Tennessee Williams' Pulitzer Prize play, *Cat on a Hot Tin Roof.* Before she took to the stage in 1932, Miss Dunnock taught school; then she combined acting with teaching drama at the Brearley School, and she still gives classes three mornings a week at Barnard College.



WALTER SLEZAK plays Mr. Hart, another oil man, massive, merry, and well-to-do. On Broadway, Mr. Slezak has been, since last November, the major fun of the S. N. Behrman-Josh Logan musical, *Fanny.* The son of the great Viennese *heldentenor,* Leo Slezak, he studied medicine, swept floors in a bank, later made his début as a concert pianist. Michael Curtiz, the famous European movie director, discovered him sitting restfully in a Viennese beer garden. In 1930 Slezak came to America, where he has lived ever since, shuttling between New York and Hollywood, his rôles ranging from the sinister submarine commander in *Lifeboat* to the talented embezzler in *My Three Angels.*



JOHN WILLIAMS appears in "Double or Quits" as Mr. Walden, an older—and, of course, distinguished—man whom Mrs. Sayers encounters on shipboard; his game, bézique. This season Mr. Williams played in *The Dark Is Light Enough,* skillfully twirling Fry's lines like prisms before a shaft of sunlight. In the movies he has been seen as the chauffeur-father of Sabrina in *Sabrina* and the smirky inspector in *Dial M for Murder,* which he also played on the New York stage. He will be seen next as an insurance man in the new Hitchcock movie, *To Catch a Thief,* with Grace Kelly and Cary Grant. His great gift in any rôle: an uncanny ability to transform such routine items as pince-nez or door-keys into pivots of rare wit, without turning much more than a hair.



MARGARET HAYES is the girl, Joyce Mercer, in "Double or Quits." A TV veteran, she has appeared in over two hundred parts. Like Miss Dunnock, Margaret Hayes set out to be a school teacher, now plays one in the pulsed-up movie, *Blackboard Jungle.* Off the screen she is the wife of Herbert Bayard Swope, junior, a director; they live most of the time in New York with their two children, Rusty, five (who is really H. B. Swope III), and Tracy, two, named for the central character in *The Philadelphia Story,* Mrs. Swope's favourite part. Her newest movie is *Violent Saturday.*

"DOUBLE



OR QUITS" By

Helen MacInnes



Early in spring, Mrs. Sayers decided she was going to spend the summer in Europe. She was a widow, young looking for her fifty-two years, with a trim figure and a good complexion set off by the brownish hair that curled close to her neat head. Her features had always been admired, and her eyes—large, dark brown—were still remarkable, although nowadays they seemed a little anxious just as her gentle smile had become hesitant, even sad.

She called a family council. Her three sons brought their wives, her daughter Mary made excuses for her husband; and they gathered for tea in Mrs. Sayers' cramped apartment, to which she had moved after her husband's death last September. She was so nervous that she blurted out the news, right away. As she had feared, they stared at her as if she had lost her wits. Only Bill, the youngest, said, "Maybe that's just what you need, Mother."

"It is." She looked at him gratefully.

"Nonsense," said John, the eldest. "Mother has never been in Europe. And travelling alone—that's ridiculous. The house in Maine would be much better for her."

"Too many associations," Mrs. Sayers pleaded.

"But we'd visit you," Mary said quickly. "And you could have the grandchildren all summer. You know how they love Maine."

"Then you can take charge of them, dear. I'll lend you the house."

Bill laughed.

"It's no laughing matter," John said. "How can Mother pay for a trip to Europe, without drawing on her capital? She has barely enough, as it is." He glanced round the little living room, its furniture now quite blotted out by people.

"I shan't complain," Mrs. Sayers said. "And I shan't come borrowing, either, like the foolish grasshopper."

John said stiffly, "Now, Mother, I didn't mean—"

"Of course not, darling."

"You'll have a lonely summer," he warned her. "You've never been one of those confident, assured women who enjoy travelling by themselves."

(Continued on next page)

"There are two at my table," said Joyce, "who don't seem the type to be entranced by bingo. Oil men."

Far left, Mrs. Sayers (played by Mildred Dunnock), wearing a white English madras dress with a white-dotted navy-blue cashmere sweater; by David Goodstein, $105. In the centre deck chair, Joyce Mercer (actress Margaret Hayes), in a hooded cotton sweater, navy-blue and white, by Beldoch Popper, $4. Trousers of Galey & Lord cotton twill, $9. All: Saks Fifth Avenue; Dayton's.

KAREN RADKAI



"Ah, yes. Blenheim."

Mrs. Sayers' gallant dinner partner: Mr. Walden (gallantly played by John Williams). Her dress for second-night-out dinner: her "lace floating," V-necked and soft-skirted, of topaz silk organdie with lace. By David Levine, about $135. At Saks Fifth Avenue; Frost Bros.

I'm learning to do a lot of things by myself, she thought. She took a deep breath. "For years and years, I've wanted to visit Europe. Ever since I was at college, in fact. But the summer I had planned to go, I met your father and we got married instead. Then you all started arriving. So we invested in a house in Maine." Summer after summer after summer, she was thinking.

"You and Father ought to have made a trip to Europe, once we were at college," James, the second son, said. "That was the time to go."

"Except," Bill reminded them, "we all wanted our trips to Europe, then."

"But we travelled cheaply, we were students," Mary said quickly, keeping her conscience clear. "Oh, dear—that cycling trip with a rucksack on my back through Holland, it rained and rained—"

There was a slight pause.

Bill asked gently, "Where do you plan to go, Mother?"

"London, Paris, Rome."

"Good God," said John. He had always been proud of the way he had handled his mother's investments.

As June approached, Mrs. Sayers was suddenly attacked by nervousness and doubts. Yet there were only two of her friends with whom she could enjoy the tight harness of three months' travel, and they had husbands and other plans. If the hotel rooms and train seats hadn't been paid for, if the itinerary—worked out by an obliging clerk at the travel bureau—hadn't unfolded like a magic carpet, she probably would have cancelled everything. So on the theory that action drives out worry, she polished up her college French, conjugated Italian verbs, studied maps and distances and Muirhead, memorized exchange rates and calculated additional expenses, listed the necessary and correct clothes (as an aid to that confidence and assurance which John thought the expert traveller must wear, too), had her left arm scraped and her right arm jabbed, was photographed regulation-size. And there she was, on the ship.

John and Bill came to see her off (James was in Chicago, Mary's twins had whooping cough), and John even brought a bottle of California champagne. His eyes were still worried, though. Like his father, John respected a little cushion of capital to make life's hard chairs more bearable.

Bill teased her and told her she looked wonderful. He touched her pearl necklace and the sparkling clip on her crisp black suit. "You make even these look real," he said.

"Mother certainly can live up to her middle name," John admitted wryly. Then they all laughed dutifully at that old family joke.

Perhaps, she thought wistfully as she waved goodbye, perhaps I really ought to wear a lace cap and ankle-hiding skirts and sit on a rocking-chair and have my portrait painted by Whistler. Then they would feel happier. But would I?

The weather was fair, the ship crowded, the mood gay. Yet it was an ordeal for Mrs. Sayers to make her initial appearance in the dining room—you *don't* dress for dinner on the first night out, she had remembered just in time to change back from beige lace floating to black silk suit. This small almost-mistake made her not only late but still more nervous.

Her table was one of those large round ones where a number of singletons had been shuffled together. Her neighbours seemed pleasant, the food was excellent, Bill's expensive white orchids (poor boy, he shouldn't have done that) trailed in wide-mouthed languor from a narrow-lipped vase in front of her, and she didn't have to talk much. For polite questions seemed to be the first stage of shipboard conversation, and she kept her answers as simple as possible. To her amazement, they were received with considerable respect. Yes, she told her neighbour on the left—a tall gentleman, shy and hesitant, of distinguished face, quiet clothes, correct manners—she lived in New York, she was travelling for the summer, she enjoyed sailing, she had sailed quite a lot with her sons in Maine; yes, indeed, they always had had a place there. And when he began talking of the difficulties of maintaining a yacht these days, of staffing houses, of keeping grounds in order, Mrs. Sayers, remembering her own battles with a rusty lawn mower on the euphemistic lawn of her funny old salt box, could only smile politely. Then he talked about the Paris Ritz and the Excelsior in Rome, and it was too difficult to announce she had never even seen them. She had entered a world where people assumed that she knew at least as much as they did. It was a pleasant change from the family.

Next morning, the passenger list arrived with her breakfast tray. It gave her a feeling of reality to see her name printed in such clear black letters: Mrs. John Rockefeller Sayers. The old family joke came back to her. Whenever her husband had been asked if he were a relative of John D. Rockefeller, he'd say, "Rockefeller . . . Rockefeller? Never heard of him." She began to laugh, and then to cry. If only her John were having breakfast right there, on that opposite bunk, she'd listen to his jokes another thousand times without raising an eyebrow. . . . This would never do, she decided, and dried her *(Continued on page 48)*

"Characters," Joyce had whispered to Mrs. Sayers.

The bridge foursome—filled out with Mr. Dill (played by Tyrone Power) and Mr. Hart (otherwise Walter Slezak). Mrs. Sayers wears her lace dinner dress (the same one pictured above). Joyce Mercer's short evening dress is white silk organdie with pink polka dots. By Hannah Troy, $110. Saks Fifth Avenue; Frost Bros.

KAREN RADKAI

cheeks, and rose and dressed. It was to end these secret weeping attacks that she had set out to travel among strangers.

Before she left the cabin, the ship's newspaper arrived, with bulletins interspersed with dredged-up anecdotes and announcements of today's events: ping-pong, boat-drill, a movie she had already seen, bingo after dinner, dancing until midnight. She couldn't imagine anything she wanted less to do. But boredom left her when she noticed a small paragraph: *Passengers are respectfully warned not to play cards for money with strangers.* Really, Mrs. Sayers thought, the captain wouldn't print such a warning unless he knew there were professional gamblers on board. How reassuring to know that he was so alert! And reflecting on the comfortable idea that the forces of good seemingly could uncover the dark corners of evil, she went up on deck to track down her chair, leaving the captain to do all worrying for her.

It was fun to speculate, though, about possible cardsharpers. Would they be tall and dark, like Mississippi gamblers? Indeed, there were several odd-looking types walking around the deck. Then she felt a little ashamed: put these people back into city clothes and they'd all look perfectly normal. The captain, she decided, might have been fussing a little; perhaps a captain had to fuss, just to protect his Company's interests. Certainly, the people around her seemed only intent on avoiding draughts, starting sun tans, walking a mile, or keeping an eye on the clock for a cup of hot broth.

Next Mrs. Sayers, there sat a decorative young woman. She had been reading with so much frowning determination, that Mrs. Sayers had felt a "Don't Disturb" sign raised all around the girl's chair. So Mrs. Sayers concentrated on that vast grey-blue ocean which tilted and straightened, tilted and straightened. Then quite suddenly, "Are you as bored as I am?" the young woman asked. She was about Bill's age—possibly not even twenty-five; she was smiling now, and she was much more than decorative: she was beautiful, with a totally unfair combination of gleaming red-brown hair, topaz-coloured eyes, glowing skin, and fine bones. Mrs. Sayers felt herself staring, so she looked down at the abandoned book. "No good?" she asked.

"Dreadful. And I'm stuck with it. The really smart passengers lined up at the library, yesterday evening, and borrowed all the best novels." Her voice was good, the product of an expensive education. "Did you see what we are to have inflicted on us, this evening? Bingo. And dancing." Her pretty mouth drooped.

"I'd have thought you would have enjoyed dancing."

"I love it. But I'm travelling alone, you see, to join my husband in Paris. He distrusts shipboard dancing, somehow." She tried to laugh.

"I can understand that," Mrs. Sayers said, studying the girl approvingly. "Oh well, you've only got five more days on board ship."

That seemed small comfort. Then, "Do you play bridge?" the girl asked.

"Yes. I used to play a great deal with my husband."

"You are probably much too good." *(Continued on page 51)*



"Double or quits?" asked Mr. Dill.

Joyce Mercer's dress: beige crêpe, beautifully cut, with a nice dinner-ish sleeve length. By Ceil Chapman, of Avisco rayon crêpe, $70. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Mrs. Sayers' dress—details on page 51.

KAREN RADKAI





"I'm sure I'm not," Mrs. Sayers said with more politeness than truth.

"Wonderful! Now we can at least face the evenings." She laughed quite naturally, this time.

"But what does one do to find a third and a fourth?"

"I'll take care of that," the girl said, rising. "There are two at my table who don't seem the type to be entranced by bingo. Oil men—from Texas and California. Terribly technical when they start talking levels and drills, but we'll keep them off that subject. I'd better sign them up before anyone else does."

"Your husband—"

"Oh, he couldn't possibly object to *them!*"

"Don't let them hear you say that."

The girl smiled. "My name is Joyce Mercer, by the way."

"I'm Julia Sayers—Mrs. John Sayers."

Joyce waved her hand, and walked away.

Before lunch time, she had returned. "All arranged," she said. "Tonight at nine-thirty in the smoking room?"

At dinner that evening, the gentleman on Mrs. Sayers' left was most gallant, and rather boring. His name was Walden, a descendant of the second Earl of Walden as he explained diffidently. "Queen Elizabeth," he added with a small smile. "Yes, of course," Mrs. Sayers replied, which seemed safe enough. Talking of old families, he went on, wasn't it shameful how many of the best houses in England were now either being sold, bequeathed, or displayed to the public for half-a-crown a look? Take a place like Blenheim—At this point, Mrs. Sayers (whose attention had been wandering round the dining room) said guiltily, "Ah, yes. Blenheim. . . ."

"You know it?"

"I hope to visit there next week end."

"Indeed," he said respectfully. It was too late for her to add, "on the half-crown basis, of course." She didn't think he had quite enough sense of humour. At the end of dinner, he invited her upstairs for some cognac and conversation. He even seemed vaguely disappointed when she pleaded another engagement. And he was a little hurt, she felt, when later that evening he wandered through the smoking room and found her enjoying herself immensely: he didn't approve of either Mr. Hart (California) or Mr. Dill (Texas).

Mr. Hart was somewhere in the mid-fifties, a man of massive build and expansive manner, fairish, healthily pink, exceedingly merry. Mr. Dill, slightly younger and well-exercised, had a tanned face, dark hair greying at the temples, quick brown eyes, and a joy of living to match. Both men wore beards. "Characters," Joyce had whispered delightedly to Mrs. Sayers, and indeed they were in their amusing extrovert way. Now they were enjoying themselves, but Mrs. Sayers could see them in other places, at other times, being both serious and extremely shrewd. Fundamentally, they were nice men, with a warmth and directness which were most appealing. The evening passed quickly.

Mrs. Sayers had won her plea for sensible stakes amid jokes and general amusement—she explained she had spent her summers playing cards (what else, in pouring rain, to keep three young sons entertained in a lonely Maine house?) but usually for matchsticks, and only occasionally for money when the boys had to learn how easy it was to lose a week's allowance in half an hour. So Mr. Hart and Mr. Dill had agreed to play for a quarter of a cent a point—something that Mrs. Sayers in her innocence thought reasonable enough. But she found that she was, in the end, richer by twenty-six dollars. Mr. Hart and Mr. Dill were still more amused when she looked at the money in horror and said, "But I thought we were playing for *low* stakes."

"Practically for matchsticks," Mr. Dill said in his deep Texan voice. "We'll have a return match tomorrow night, that right?"

"I'm afraid I spoiled a lot of your fun tonight." She wondered, a little nervously, just what kind of money they usually played for. "Perhaps you'd rather find someone else."

"Cards aren't everything, ma'am. It's the company that matters." And that wasn't the first little compliment that Mr. Dill had paid her that evening. Mrs. Sayers felt as if she had dropped twenty years overboard.

Next evening, as dinner ended, Mr. Walden again invited her to some cognac and conversation upstairs. Again she had to refuse. Then, as he rose to pull back her chair and let her leave table, he said worriedly, "I do hope you *know* these people with whom you play bridge. One can't be too careful on board ship."

I suppose not, she thought as she made her way to the smoking room where the others were waiting. But one look at their cheerful faces, friendly, welcoming, and she not only felt they were honest, she knew it. People she liked so instinctively had never disappointed her yet. Joyce Mercer was a delightful girl: it was rare to meet someone so young and charming who enjoyed older people. Joyce was saying, "You really are too good for us, Mrs. Sayers. Perhaps, in self-defense, we'll have to change to poker."

"Not a bad idea," Mr. Hart said with sudden interest.

"No, no," Joyce cried, "I was only joking. I haven't that kind of mind."

Mrs. Sayers smothered a sigh of relief. "Nor I."

"Well, what about black jack?" Mr. Hart asked. Neither he nor Mr. Dill were much of bridge players.

"*Vingt et un?*" Mrs. Sayers reflected. "That's always fun. But isn't it too simple? I mean—" It had cheered up many a long evening in Maine when the boys were young for bridge.

"Simple?" Mr. Hart grinned over the table at Mr. Dill. "I bet she's as hot as a pistol. Shall we see how much she can win?"

"*Low* stakes," Mrs. Sayers said firmly.

"Sure," Mr. Dill said. He had a most infectious laugh. "We'll play family style,"—his powerful hands swiftly set out an equal share of chips to each of them—"and total up at the end." He lifted up a chip. "What shall we make it? A quarter?"

Mrs. Sayers, busy cutting for dealer, nodded. A quarter of a cent, she thought in bridge-playing fashion, was almost as small a bet as a matchstick. She could really let herself play without worrying; for black jack was her best game—it had been the boys' favourite. "Let's limit each bet to four chips," she suggested, making everything clear. That would make any maximum loss on each hand a mere two cents. Allowing forty or fifty hands for this evening—yes, that would be all right. And when it was her turn to be dealer, she couldn't lose, not unless she had a run of bad luck.

"You're the dealer, Mrs. Rockefeller," Mr. Hart said amiably.

"Sayers," she corrected him. "But how did you know my middle name?"

"Don't you ever read the passenger list? We've a Spanish Duke, an Ayrab prince, and a French marquis—say, didn't I hear someplace those folks had a revolution? How do you stay a marquis?"

"Let's play, let's play," Mr. Dill said. "I want to see Mrs. Sayers' face when she wins again." But *(Continued on page 53)*

"They lost purposely," said Mr. Walden.

Getting a new slant from Mr. Walden on her card table adventures, Mrs. Sayers wears black Chantilly lace (the dress she is shown wearing on the preceding page), with a pretty round-cut décolletage and slight sleeves. Against the mid-Atlantic breeze: a black cashmere sweater collared with white mink. Dress by Fira Benenson, $395. Lord & Taylor; Hutzler's.

KAREN RADKAI





it was clear he hoped to do a little winning, himself. So did Mr. Hart. Mrs. Sayers laughed as she felt the old excitement stirring: it was exactly like playing with the boys again, watching their fiendish young cunning and shameful bluffing, and outsmarting them all.

By midnight, she had won enough. (Joyce had long ago backed out of the game.) Mr. Dill started to count and calculate for her—his own pile of chips, like Mr. Hart's, was small although he had borrowed heavily from the bank. "It's just about five dollars," she told him, to save him trouble.

He looked up at her. "Five? Five hundred, you mean. Four hundred and ninety-seven, flat." He began to smile as he watched her face. He reached for his wallet. "We'll call it five hundred."

"But I couldn't—I couldn't possibly. . . ." She was embarrassed, miserable, horrified. She suddenly realized that all evening she had been playing not for cents but for dollars. Her spine turned cold. Her brow was damp, her lips dry. "It was only a game."

Mr. Dill was still watching her, that mischievous look in his eyes again. "A game?" He placed the five hundred-dollar bills on the table between them. He kept watching her face. "Double or quits?" he asked suddenly. She gasped. His smile broadened. She nodded. It was as polite a way as any, she thought, to let him keep his money. He produced a quarter and tossed it into the air. It fell on the table and he trapped it neatly with his hand. "You call," he told her, still watching her.

She shook her head. "Yours," she said faintly.

So he called, taking his hand away. And then he began to laugh quite openly. He fished in his wallet again. "You've won," he told her. "Don't you see you've won?" Big round Mr. Hart was enjoying the look on her face, too. Even Joyce, a little dazed, was beginning to laugh. And before Mrs. Sayers could lift her evening bag from the table, Mr. Dill had folded the notes and slipped them inside. She rose and fled. "Tomorrow night?" they called after her, still laughing.

She kept to her cabin, next day, until dinner. Mr. Walden noticed she looked unhappy. And when she rose to leave the dining room, he accompanied her. "Playing cards with your friends this evening?" he asked. She shook her head. He raised a polite eyebrow and suggested a stroll on deck, with a snifter of brandy to follow.

"I can't offer you a bridge four," he said in his shy way, once they had reached the promenade deck, "but we might have a nice old-fashioned game such as bézique. You know it, of course?"

"I don't want to play cards. Ever."

He was startled. "Did you lose so much?"

"No," she said miserably. "I won."

"Really, Mrs. Sayers," and he was amused, "you could always start losing, if that would make you feel better."

"I can't risk losing." And suddenly *(Continued on page 54)*

They wanted her to play shuffleboard...

Mrs. Sayers (*i.e.*, Mildred Dunnock) is in no frame of mind for deck athletics, but she's dressed for them. Her natural-coloured dress, knitted of Dacron, linen, and cotton, worn with a scarf and an alligator belt of her own. Joyce Mercer (played by Margaret Hayes) wears a rakish T-shirt (black, beige, and blue stripes) with blue shorts of Tootal Tebilized linen. Shirt, $7, and shorts, $11, by Haymaker. Mrs. Sayers' beige dress by Goldworm, $40. All at Saks Fifth Avenue; Harzfeld's; Neiman-Marcus.

KAREN RADKAI



"He's quite the trickiest cardsharp on the Atlantic run," said the senior officer.

Checking about her companions—Mildred Dunnock, as Mrs. Sayers, wears the beige linen dress of her debarking costume (by Vera Maxwell; shown complete on the facing page).

she wanted to stop all talk about estates and yachts and second earls and the Ritz and Blenheim. "I have very little money. In your sense of the word, Mr. Walden."

There was an odd expression on his face, a mixture of politeness, amazement, and embarrassment.

"But how boring of me," she said, trying to smile off her indiscretion. Mr. Walden didn't approve of talk about money. "I'm afraid my middle name is rather a joke in our family."

His pace slackened. He stopped at the rail and looked over the dark waters moving restlessly, their mysterious shadows broken by a dancing trail of silver light. "Ah," he said, "there's the moon, now. Getting chilly, isn't it? Shall we go in?"

She nodded. "I'll be so embarrassed if I meet Mr. Dill or the others. They'll think I'm afraid to lose. But the trouble is—I'd win again, tonight, and I couldn't bear that." They were too rash to be good card players.

"Win tonight? No, no, you wouldn't do that, Mrs. Sayers. They lost purposely—"

"Purposely?" She was indignant.

"But of course—to gain your confidence. It's the usual pattern." He shook his head sadly.

"Oh, no!" But she could see John shaking his head, too, and Mary.... Her cheeks were on fire, as if the family already knew. Then after the shock and the shame, came relief: such people deserved to lose their money. And then she felt sadness, for she had liked them.

Inside, Mr. Walden pressed the elevator bell for her and then shook hands. He had forgotten all about that snifter of brandy. So Mrs. Sayers buried the invitation, thanked him for relieving her mind, and went down to her cabin.

Next day, she braved the upper decks. She met Mrs. Mercer and Hart and Dill, now a tight little group. They were polite, as friendly as ever. They even wanted her to play shuffleboard. She refused, pleading too much sun. She went downstairs, very unhappy: the truth was, she still liked them.

Mr. Walden never had made a habit of appearing for luncheon, but that evening he missed dinner, too. Next evening, he was still absent, and his place wasn't even set at table. He has moved, she thought, to find someone who can listen more knowledgeably about the upkeep of yachts. She ought to have felt snubbed, but instead she wanted to laugh. She was recovering.

On the following morning, Mrs. Sayers had a polite request to visit the purser's office. There, she found two grave-faced officers who asked a few questions. The last one made her flinch: had she lost any money at cards on this voyage?

"No." Then she determined to be frank. "I won. One thousand and twenty-six dollars. Then—I stopped playing."

"Walden *let* you stop?"

"But I never played with him. Why—" she stared unbelievingly at the two dark blue uniforms—"Mr. *Walden?*"

"I'm afraid so," the senior officer said. "He's quite the trickiest cardsharp on the Atlantic run this season. With single ladies, his specialty is bézique, a game most people think harmless."

"I used to play it with my grandmother," Mrs. Sayers said.

"You'd be surprised to see what a man like Walden can do with that game. Might I ask from whom you did win so much money?" His eyes were watchful, though polite.

But when she mentioned Mr. Dill and Mr. Hart by name, he looked relieved. "Oh, they're perfectly all right. Very pleasant gentlemen, I believe, slightly eccentric, but that's to be expected. Lucky for them they didn't have Walden at their card table," he added, as he held open the door for her, "or they might have needed a few more oil wells."

She went up to the sun-deck, where Joyce and her friends would be gathered round the pool. She went over to them. And suddenly, on impulse, she found herself telling them the whole story. And as she had hoped, they laughed. She hadn't laughed so much, either, for quite a long time.

At Southampton, she did two things. She refused, but gently, a proposal of marriage from Mr. Dill. And she sent off a cable to the family in New York: "All's well. Now confident and assured. Have I qualified?"

John would wonder at the unnecessary words, but, for once, she could afford them.

"Have I qualified?" asked Mrs. Sayers.

Looking *extremely* qualified, Mrs. Sayers wears an oatmeal-coloured tweed travel coat (a British woollen) with a collar of the same material as her dress—beige Moygashel linen. Her beret-tilted hat, stitched brown jersey, to order from Tatiana. The roomy handbag—thoroughly moneyed at this point—by Rosenstein. Beige doeskin gloves by Superb. The costume—coat and dress—is by Vera Maxwell, $185. Everything: Saks Fifth Avenue.

KAREN RADKAI



THE GLUTTON EYE

By Michael Ayrton

The term "still life" is common enough. At first glance it is a bald flat designation; a description of a genre in painting whose status, it may be thought, lies below that of landscape and that of portraiture. Often enough it is looked upon as a technical exercise for industrious artists, and no more. Yet those two words "still life" have about them other implications. To me they suggest an undercurrent of meaning at once poignant and vital, suggesting objects at once motionless yet alive, objects curiously related to one another, silent, composed together in tranquil or even ominous association. Alive, and even lying in wait for the spectator. Still and yet alive.

Strange that the French term for those related objects should be *nature morte*, the ultimate opposite. What could be less dead than Cézanne's pulsing, heavy apples or more vital than the bread of Chardin? Those apples lie breathing on the table's floor, buttressed by jugs and bottles which themselves are both the participants in an event and the austere architecture of its setting. And Chardin's bread crumbles into the spectator's mouth and his wine flickers in its glass, the one dense and procreant, the other waiting like blood in a dark heart. Rough and smooth on the tongue, just as those lemons out of seventeenth-century Holland, their serpentine skins uncoiled, their citron centres, sharp as the knife blade that laid them open, bite and contract the mouth. Are those dead nature or still life? Is it an odd reaction to painting to taste it? One hardly thinks of painting as edible—or perhaps one does. Metaphorically and more than metaphorically, certain pictures enter through the mouth or the eye's mouth and penetrate the senses, between the teeth. Renoir has left us peaches which are at once fruits and kisses and forms in space.

Possibly I should not have become so acutely aware of this vegetable embrace had I not left the city, where until a year or so ago I had spent my working life. You do not become acquainted with cabbages in cities and rarely with kings. But I, uprooting from the asphalt, buried myself and undertook the cabbage. I grew up during the winter months with a red cabbage, emerging with it, I followed it through deep green into deep violet and ran along its crimson veins into its black centre. I also spiked with onions and watched their pale, cold, bladed leaves stab out of the earth like dragons' teeth and I waited nine months for the jagged flower of the artichoke.

For me still life grew out of the ground where I myself had planted it and the discovery of still life for me took one full year, through the turning seasons. And as the growth of these and other plants is imperceptible, so that they seem motionless though alive, so it was that I discovered still life and began to brood on the two words as well as on these things which I had planted. In the course of this year the sequence of my painting was the sequence of flowering and fruiting and when I had finished a painting I ate the subject of it. This was a complete cycle. *(Continued on page 120)*

Minutiae within minutiae

by Fulco di Verdura

The small special enchantment of these miniatures, the largest of them not more than three inches by four, lies partly in the careful, exquisite matting, the fine gilt lines, the ribbons of wood, carved, gilded, or inlaid, that frame them. For with Verdura, the frame often comes first. In his portraits of houses, the paint area sometimes is scarcely larger than the face of a man's watch; yet through a tiny window a distant view is visible. To paint these minutiae within minutiae, Verdura, a dark, witty man who divides his time between New York, Paris, and Sicily, uses a huge magnifying glass backed by a strong light, the same one he uses when designing his famous jewellery. Last month his miniature paintings were shown at the Iolas Gallery in New York. There the tiny rose, the view of Florence, the sea shell, blue-matted, retained somehow a quality reminiscent of the miniature paintings Edwardian ladies propped up on their drawing-room tables amid the clutter of carved ivory paper knives and *repoussé* snuff boxes, souvenirs of grand tours past. OTTO MAYA









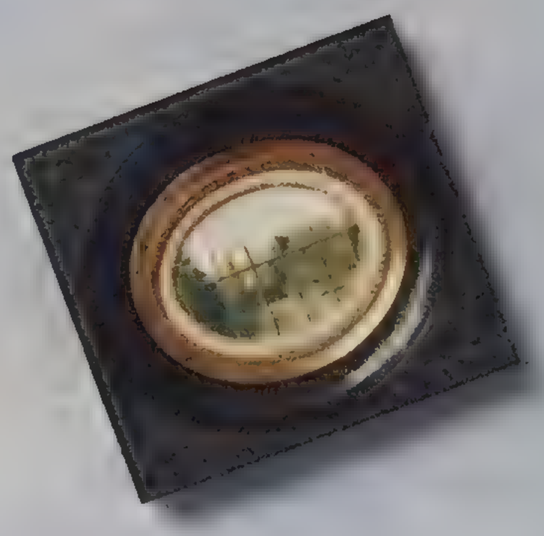














Faulconer





GREEN-THUMBED WONDER

Mrs. Charles Morgan's miniature garden

This storybook garden, precise as a flower-patterned sampler, is, from planning to pruning, the work of its owner, Mrs. Charles Morgan, with a one-day-a-week gardener. Mrs. Morgan, a small, energetic woman, ten years ago bought the land, a stretch of rough beachy ground in Southampton, Long Island. Now, with only two small plots of real garden, it looks like this; and the swan has come to stay, nesting every spring on an island in the pond. The house, once a laundry, was salvaged from a large country place nearby; but even before she had it moved, Mrs. Morgan started her garden. In the front garden (left in the painting opposite, and left again, above) there are white hyacinths and daffodils, pansies and primroses in the spring; annuals in the summer; and in the fall, chrysanthemums. The special triumph, the vegetable patch—a small miracle out of Peter Rabbit—appears at the right of the house (in the large painting) and right, above. Besides peas, beans, and carrots, it has a cornfield—in miniature; a rose bed; and a spiky row of chives; mint, parsley, and tarragon. Each supremely tidy plot is bordered, usually by carnations. From the time the daffodils come out (20,000 heads of gold by Mrs. Morgan's count), no visitor leaves the house empty-handed. In June there are roses by the bucketful to be clipped from vines clambering gregariously over the white fences; then vegetables and summer flowers; and finally slips and bulbs until, in mid-December, armed with a ripe and riotously-blooming library of seed catalogues, Mrs. Morgan moves back to New York for the winter.

TONI FRISSELL



Sidney Bacon, at six,
photographed by her mother,
Toni Frissell (Mrs. Bacon),
in a meadow near the
Bacons' house on Long Island.

Photographer's child



Miss Frissell illustrated
with photographs a 1944
edition of Stevenson's
A Child's Garden of Verses.
Sidney, at three, posed for
"In that forest to and fro . . ."



In the same edition of
A Child's Garden of Verses,
Sidney posed charmingly
for, "How do you like to
go up in a swing,
Up in the air so blue?"



Sidney, in a Charleston garden, as Alice in Wonderland—her dress an exact copy of Alice's in the Tenniel drawings.

After graduating from Foxcroft, Sidney prepared to make her début; this, too, recorded by her mother's camera.



On her eighth birthday, one of Sidney's presents was a real tutu (she was mad about the ballet); her mother snapped her picture, looking like a Degas.



At ten, Sidney posed pensively for a fashion photograph in Vogue, wearing a party dress.



Toni Frissell, the famous photographer, who in private life is Mrs. Francis McNeil Bacon, has been photographing her daughter, Sidney, almost since the day Sidney was born. (The very first pose—Sidney in the arms of her older brother, Varick—was hastily reorganized when Varick threatened to drop her.) At various times, Sidney has been a fat jolly little girl, a thin solemn little girl, a long-legged schoolgirl who worried about freckles—but she has always been enchantingly photogenic. Now, at nineteen, a pretty post-débutante who has just spent a winter of really hard and expert skiing in Switzerland, she wants to be a photographer herself—proving that she hasn't found the life of a photographer's child too gruelling. (Although her mother said, "She fussed about posing sometimes.")



The tunic T-shirt: first appearance

What's here? The latest word (but not the the last, we're positive) on that American fashion phenomenon, the cotton T-shirt. And the latest word is—the T-shirt tunic (there's nothing newer than a tunic in any cloth), which Vogue sees as the natural successor to last year's runaway success, the T-shirt dress. What's nice: the easy elegance of cotton knit, city or country—easy to wash and wear as a stocking, opaque, but light; and the prices, each about $6. *This page:* To wear in town with an urban stalk of a skirt—black and white cotton knit. (To wear belted if you like—but newest, not.) Beret by Madcaps, $5; jet black earrings by Dalsheim. These are at Best's. *Facing page:* The turtle-neck tunic of black and white cotton knit for the beach, tennis court, or as a new topping for shorts. *Both tunics* by Korday, of Permathal-Everglaze processed cotton knit by Alamac. Both are ready at Best's: Woodward & Lothrop; Burdine's; J. W. Robinson.

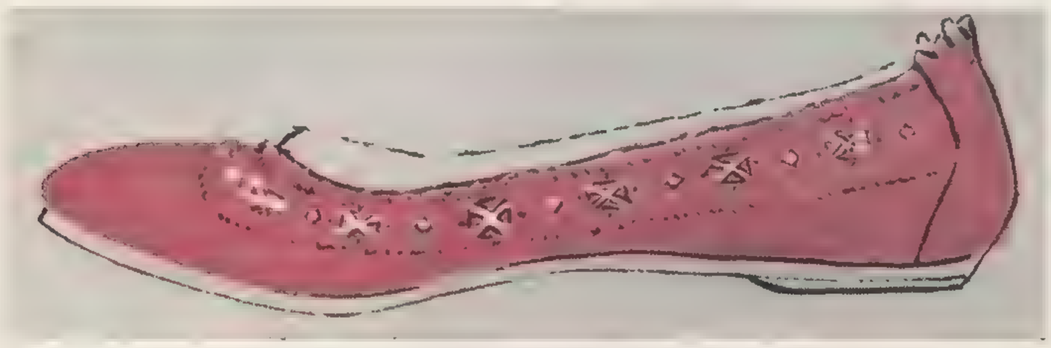


Good Buys

Beginning, a ten-page shopping tour de force:



every fashion a fine one; every price nice



$5 for two feet of bright red poplin:
rubber-soled beach shoes, braid décor.
By Kedettes, at Best's.

$13 wrapped: black cotton broadcloth
town dress that wraps and ties
into line. By Queen-Make,
at Altman's; Hutzler's.

$6 the bunch: chignon cap of fake sweet peas;
black velvet headband. Henri Bendel.



$13 check: red and white daily dress (left)
of Stevens cotton. By Nelly Don.
Macy's; D. H. Holmes; Denver Dry Goods.
Madcaps hat, Rolfs bag: Bloomingdale's.



Good Buys



$23

evenly divided:
pleated at-home culottes,
sleeveless top.
Red and navy-blue
cotton Paisley.
By Dorian,
at Bergdorf Goodman.



$15* and change in
the summer handbag:
black linen, plus
print. Bamboo lock.
At Lord & Taylor.

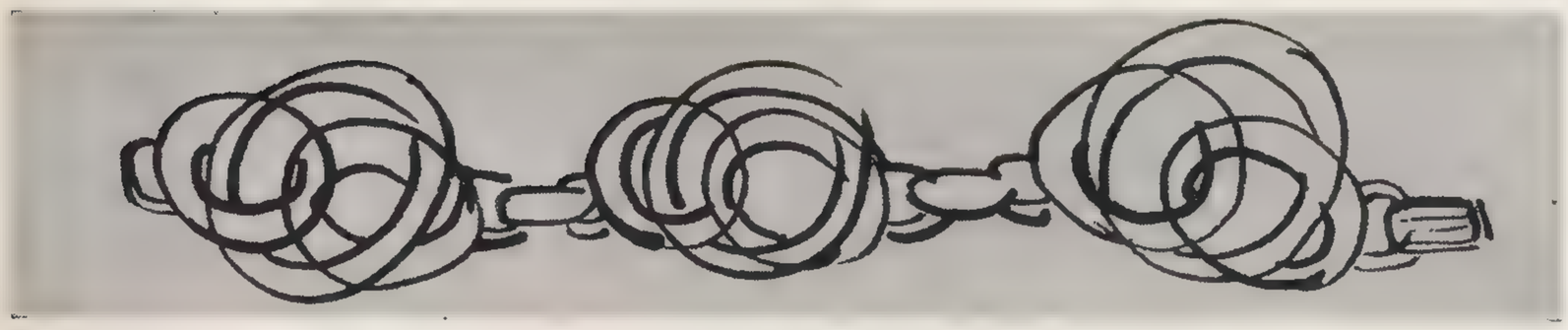


$20 covers everything:
silk shantung robe,
terrifically red,
and a wisp to wear.
From Royal Robes, at
Lord & Taylor.

*PLUS TAX



$10 Ford: summer's top hat, wide-wheeling, black rayon velvet, at the lowest price yet. By Nell. Best's; Wanamaker's, Phila.; Joseph Magnin.



$5* gets around the bracelet situation smartly: two tones of gilt, linked. By Coro, at Best's.

$23

for a beautiful tan: "popover" dress by Claire McCardell, of pale-khaki cotton. Lord & Taylor; Neiman-Marcus.



LEOMBRUNO-BODI



$20

neat: natural-coloured Irish linen, crisply tailored. An American Golfer dress, at Best's.

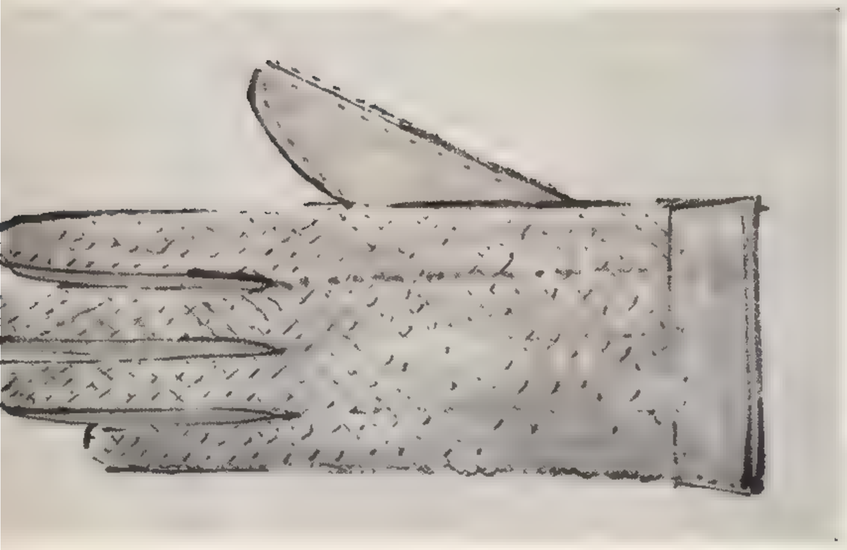
$15

tunic: great fashion find, in white piqué with a separate skirt. By Dorothy Korby, at Bendel's Young-Timers; J. P. Allen.





$5.50 with air conditioning: beige gloves, crochet and cotton. A Gant Madeleine, at Best's.



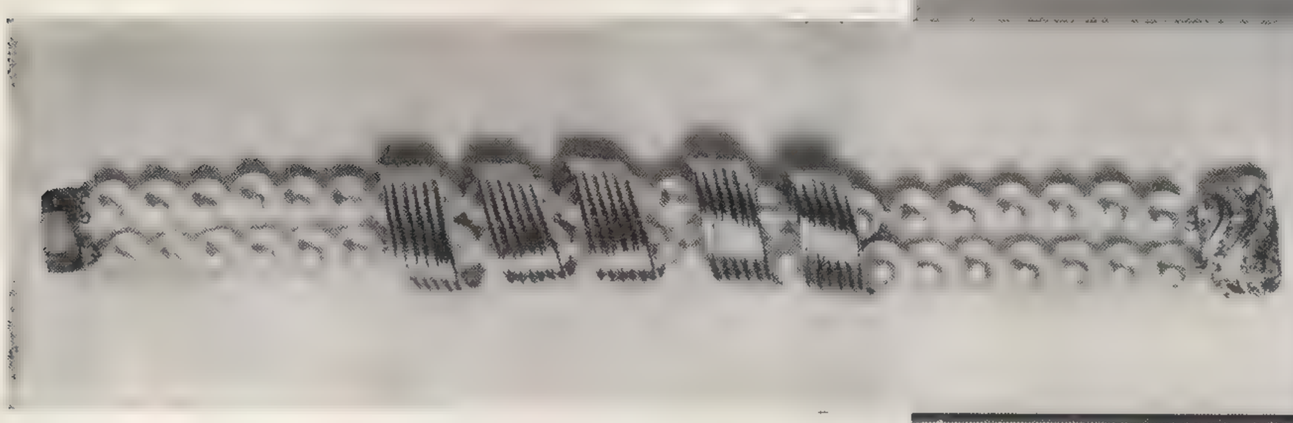
$25

the complete costume: in the new summer brown, coat and sheath, fashion together or apart. By Jerry Gilden, in rayon, acetate, and wool. Russeks; Halle Bros.; Joseph Magnin. Nell hat, at Russeks.

Good Buys



$23 a look: the new tunic-suit look, in Galey & Lord black and green cotton. Lined coat, sleeveless dress. By Jonathan Logan, in junior sizes, at Lord & Taylor; Hudson's; Joseph Magnin.



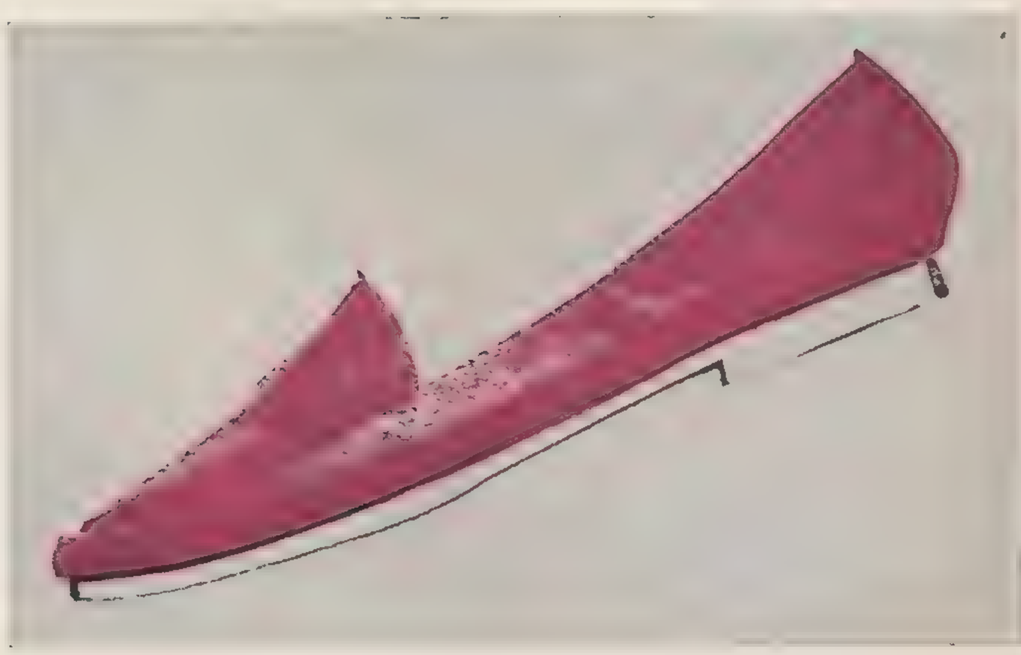
$7.50* and the fashion-world's your oyster: pseudo-pearl and gilt bracelet. By Marvella, at Best's; Wanamaker's, Phila.

*PLUS TAX



LEOMBRUNO-BODI

Good Buys



$3.50 for a gripping shoe-fashion:
canvas flats with flexible, fast-holding
crêpe soles (fine for sailing).
By Ripon, at Bloomingdale's; Hudson's.



$16.50

and you're on
easy street:
handsomely tapered
slacks by Harburt
of black cotton twill
($10), a white cotton
shirt by Haymaker
($6.50). Both, Best's.



$30

for a standing
order of roses:
silk shantung
short dinner
dress by
Suzy Perette.
Russeks; Harzfeld's;
The Broadway.



$11 overblouse: cotton knit with a nice casual chic, a tennis-sweater line. By Jantzen, at Best's.

$8 bathing suit: staggering price tag, considering all this—great good looks, a knitted fit (Lastex with cotton). By Beldoch Popper, at Henri Bendel.



$12 scoop: scoop-necked dress, checked pink. By Henry Rosenfeld, in cotton-and-acetate; at Russek's. Accessocraft earrings and Ingber bag, Bloomingdale's.



Good Buys



$8* including laundry: washable white handbag in a remarkably real-looking synthetic. Lord & Taylor.



$9 for pink-and-white freshness: checked gingham top and pleated skirt. By Macshore, at Macy's.

$3 worth of the best Scotch: plaid gloves with nylon backs, cotton palms. By Crescendoe, at Bloomingdale's; Bramson's.





$13 in coin dots: black and white cotton halter dress. By Sportwhirl. Bloomingdale's; Burdine's. Ingber bag, also at Bloomingdale's.

$6* and all you can smoke on the beach: breezeproof, automatic-lighting Evans lighter— pigskin, gold plate. At Saks Fifth Avenue.



*PLUS TAX





$23

each: and each dress is
a sure-fire summer success.
At left, 1955 edition of the
famous sheeting dress,
now in black with a leopard
stretch-belt.
Above, in 1955's pineapple
yellow, a stretch-belted chemise.
Both, by Craig in Springmaid
cottons; junior sizes.
Lord & Taylor; Best's Apparel.



Short white piqué for long summer evenings

Left: White piqué—pure fit
from the high square neckline to the
firm line of the skirt. To wear?
Dancing the Merengue any evening;
or, with a little cardigan, at
the Jazz Festival at Newport
(July 15, 16, and 17). Dress by Harvey Berin,
$70. Saks Fifth Avenue; Julius Garfinckel;
Dayton's. Rhinestone glitter
by Weiss, at Saks Fifth Avenue.
Right: Pristine against an even
faintly gilded skin—white piqué,
lightly-waisted, laced at the hip
with more of the same. To wear:
dancing aboard the S.S. "United States"
on her 66th crossing, June 10; or
listening to "Heart" on a terrace
in Maine. Dress, by Pat Premo,
$40. At Bergdorf Goodman;
L. S. Ayres; I. Magnin.
Rhinestone bracelet
by Weiss, at
Bergdorf Goodman.



PENN

The new power of PINK

No pastels, the pinks on these pages, but pinks brighter than you'd think a pink could be. For, starting this summer with the arrival of Revlon's new "Love That Pink" shade of lipstick and nail enamel, pinks are taking on a strong new fashion character, a tone that's as intense as a red but that retains all the prettiness of a pure pink. Meaning, all this, a new way to wear pink—as bravura fashion, as the power-line in a summer wardrobe, *not* the clinging vine.

Right: A stroke of strong pink. David Crystal's sheath of Mallinson's linen-textured rayon with a wide spread of collar. About $18, at Altman's; Neiman-Marcus; I. Magnin.

Facing page: Fashion with the newest kind of power-steering—strong shades of pink. On lips and nails, Revlon's new "Love That Pink." The shirt, textured silk in a second intensely-pink pink. $30. The slenderly cut slacks, Merrimack velveteen in still another strong pink, $30. These, Tina Leser designs, at Altman's; Hutzler's; Higbee's; Himelhoch's. Harry Winston diamonds.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The passionate pursuit of international agreements through more and more conferences. . . . The salt-rising satisfaction of the play, *Inherit the Wind*, a fact-and-fiction examination of the Scopes trial, which takes audiences back effectively to the Tennessee courtroom where in 1925 Clarence Darrow and William Jennings Bryan fought over Darwin's *Origin of Species*, a book published sixty-six years before. As the Scopes-Darwin defender, Paul Muni plays magnificently—pouting, amused, roused, his paunchy figure almost always at a 45 degree angle slouch; as Bryan, the fundamentalist prosecutor, Ed Begley plays him as a great empty spouter who is also pitiful. . . . The curious fact that only 23 per cent of the U.S. adult population can define common stock adequately, a high light brought out by three consumer surveys done for the New York Stock Exchange. . . . Suffering from E.I.I., which is simply Emotionally Induced Illness.

PEOPLE ARE TALKING ABOUT... The Dexter Masters novel, *The Accident*, which seizes the incident of an accident in a secret building in a canyon at Los Alamos in 1946 to build the speculation whether men would lose control of themselves in handling atomic force—a desperate story with mystery and nobility along with a clinical picture of a lethal dosage of radiation. . . . The showmanship and the beauty of the Indian Arts exhibition, with a long rectangular pool, lotus-blossomed, the great red and gold and white saris hanging brilliantly above it; at the Museum of Modern Art. . . . The perfection of Maureen Stapleton as a Tennessee Williams slob, her young giggle, her ineffectual embarrassed resistance, her soft, but sadistic, victimization in *27 Wagons Full of Cotton*. . . . The twelve deep laughs, the thirty-seven open-mouthed laughs, the nineteen throat chuckles, and the fifty-four inner smiles to be found, more or less, in Patrick Dennis' *Auntie Mame*, in which the author, whose real name is not Patrick Dennis, tells how he was brought up by an outrageous and frivolous aunt who had, besides money, a marvellous gift for eradicating the bogus, including one couple—"he was in banking and she was in Planned Parenthood and they both loved Paris and talked a great deal about a hotel where they stayed called, apparently, the 'Crayon.'"

PEOPLE ARE TALKING ABOUT... The fun-loving Parisians playing a parlour game, *Le Poker Menteur*, in which the whole object is to win by adroit lies. . . . The gobbets of charm in the new movie, *Daddy Long Legs*. . . . Alan Priest's easy and enchanting *Aspects of Chinese Painting*, which begins, "One of the early Chinese philosophers, Chuang Tzu I think, once dreamed he was a butterfly and spent the rest of his life in worry lest he was in fact a butterfly dreaming he was a man." . . . The forty-minute LP record, "Marlene Dietrich at the Cafe de Paris," in which she sings about naughty Lola, the boys in the back room, and the laziest gal in town, her voice deliciously skidding and sliding, and finally plunging into the ditch of her extraordinary throat. . . . The revue, *Phoenix '55*, too long and puny except for two brilliantly funny Ira Wallach sketches, in one of which Nancy Walker picks to death the mannerisms of Geraldine Page and in the other is the escapist mother of twenty-seven children, being interviewed on TV. . . . THE CR-ZE FOR P-ZZL-S, NOW BE-NG USED AS C-RCUL-TION BUI-D-RS IN N-WSP-P-RS.

MAY CRAIG, WASHINGTON CORRESPONDENT

A small, round, quail-shaped woman who habitually dresses in baby-blue or pink, wears her hair in a demure schoolmarm bun topped usually by a fussy flowered hat, she looks like a nice little grandmother rocking on the front porch of a New England summer hotel. Although she is a grandmother, and likes rocking chairs (she has two in her narrow brick Washington house), the resemblance ends there; her tea-cosy appearance conceals a top-flight Washington correspondent with a mind as sharp as cider vinegar, as retentive as a Maine lobster trap. Mrs. Craig specializes in asking what she calls "quick, simple, and escape-proof questions," has been asking them for twenty-odd years at Presidential press conferences (where she sits at the President's right), and since 1949 has been asking them (to the delight of a nationwide audience) as a frequent panelist on the no-holds-barred TV show, "Meet the Press." Her questions show an astonishing backlog of political knowledge, a close acquaintance with specific bills, laws, and issues, and a terrier-like refusal to be shaken off. In Washington, where she writes a daily column for four Maine newspapers, a weekly newsletter for two radio stations, Mrs. Craig is known for her spirited battles for equal rights for women correspondents; her greatest victory was to get ladies' washrooms installed in the Senate and House press galleries. She was the first woman correspondent allowed on board a U.S. Navy vessel at sea during combat, and the first woman to fly over the North Pole. (So far, she has been foiled in her annual attempt to crash the traditionally stag White House Correspondents' dinner for the President.) Her column, "Inside In Washington," is a chatty, loose-knit stream of consciousness in which shrewd political coverage is mixed with descriptions of the food and the ladies' dresses at diplomatic dinners. ("I wore a lace dress, short but not too short. . . . The day after the dinner, they started filibustering in the Senate.")

NORMAN PARKINSON



RAWLINGS



CULINARY GUIDE FOR IMBECILES WHO LIKE TO EAT

By Ilka Chase

EDITOR'S NOTE: *The mind that composed the following definitive treatise on a great art belongs to a lady famed in fields other than the culinary. On the television panel show, "Masquerade Party," it is she who time after time thrills the country as she seeks to penetrate the disguises of the guest stars only to come through with the ringing answer, "I dunno." The books she has written laid end to end, and we have laid them, measure fifty inches. The latest product,* Always in Vogue, *was written in collaboration with her famous mother, Edna Woolman Chase, who came to Vogue in 1895 and retired last January.*

Our contributor is known equally to Broadway and the straw-hat circuits, where she draws some of the largest mosquito-bitten audiences on record. She has now invaded CinemaScope; her movie parts as a rule occupy a comparatively small corner of the screen, but there is a movement afoot and the campaign to "Take her off, Take her off, Take her off" is gaining momentum. She is also known for her somewhat unorthodox commentary for fashion shows—when she doesn't like the clothes, she says so—and for the fact that the lecture platforms of the country from the Everglades to Seattle groan regularly under her one hundred and twenty-five pounds of muscle, which research scientists have computed as being largely between the ears. Vogue feels privileged to publish the ensuing essay by Miss Ilka Chase, who also wrote this editor's note.

When I say of myself that I am a culinary innocent, I use the noun as the monks of the Middle Ages used it when referring to the village idiot. They meant simple-minded. So do I.

When it comes to coping in the kitchen, chemical truths known to tiny children are esoterica to me. It was only recently that the device of mixing flour with a little water so that it won't lump when one is trying to thicken the sauce broke upon me as The Way, and then I had to be told. It was nothing I doped out myself. For me the element of surprise has never entirely disappeared from a boiled egg. When I open it, what consistency will I find within that noncommittal shell? I can supposedly tell time, but it is a chancy element. Merely knowing in what quadrant the sun stands by looking at the clock has little to do with the free and secret life going on in casserole and frying



Ilka Chase in her country kitchen

pan and within the rolling boil.

If, then, in the kitchen I am less than luminous, why do I presume to expound on one of the greatest arts developed by mankind? I do it because I am in love.

It is quite possible, especially in youth, to love a creature one does not understand and, still a relative youth in the kitchen, I am madly in love with it. I am a convert and like all converts I can not mind my own business. I can not leave my fellow man or woman alone until they too enter into the lovely kingdom of pride and well-being where dwell the blessed who have cooked and consumed a delicious meal.

Culinary oaf that I am I started out with two points in my favour. I love to eat and I can read. Where then, I said to myself, is the obstacle to Lucullan meals? There is none. The lapse between dream and achievement is a question of degree, perhaps, but not of impossibility.

If you like to eat, if you are enchanted by the metamorphosis of raw elements into the brown and the crusty, the fluffy and the golden, the creamy and the clear, lay in a supply of cookbooks, cut off the telephone, and go to it. Also, if there is a doctor in the house, consult him. The chemistry training imposed upon these good men in their student days is a guiding wand. The only thing is, and I speak as one who *has* a doctor in the house, don't let him get out of hand. You will suddenly find that your star rôle in the ragout with red wine and the cognac *flambé*, or in that Chinese ecstasy, lobster with sweet-and-sour sauce, has degenerated into the anonymous part of a minion handing the great man the scalpel and bandages—in this case, the salt and wooden spoon.

If the above-mentioned dishes sound elaborate, they sound so deliberately. In my own forays into the edible art I find that, excepting, of course, the culinary king—the plain broiled or pan-fried steak, the more elaborate the dish the more fun to do and the more rewarding.

I admit I don't cook three times a day. Then, conceivably, opening the old can and letting it go at that, becomes a grievous temptation, but when cooking *con amore* and as a treat, scale Everest. It is the dearer goal.

Obviously to the imbecile with a palate, cookbooks are as vital as the stove, and the range of favourite cookbooks is as wide as the range of favourite headdressers or actors or fishing flies, but there is something to be learned from all of them and out of my own collection of fifty odd, I list the ones I refer to with greatest frequency and with profound gratitude.

There is the current giant, the revised *Joy of Cooking*, by Irma Rombauer and Marion Becker. The mammoth section on pies, cakes, candies, and desserts I have never perused, because in our house, when alone, we are not dessert eaters, preferring to finish a meal with salad and cheese and the last of the wine before winding up with coffee, strong, hot, and black, either freshly ground in the speedy little electric grinder or else made from a tin of Medaglia d'Oro. The rest of the book, however, is an invaluable encyclopaedia on how to do it and is a must in the kitchen.

My other choices are more selective and their function is different. Some of them give menus; others, much slimmer volumes than *The Joy*, emphasize subtlety and the unexpected. The choice of dishes is as personal as the author's handwriting.

In this second category my favourites are Peggy Harvey's *When the Cook's Away*, probably my favourite favourite; *Lunching and Dining at Home* by Jeanne Owens; June Platt's *Party Cookbook; Thoughts for Food*, put out by Houghton Mifflin; and the small volume containing only a few recipes but those superlative, written by the late Elsie de Wolfe (Lady Mendl) ; Dione Lucas' *Cordon Bleu; The Cook Is in the Parlor*, by Marguerite Gilbert McCarthy, and for extra special de luxe fun, the lordly *Bouquet de France*, a gastronomic travel book so handsomely bound and illustrated that the cooker gets beguiled by text and pictures and is in real danger of letting the sauce evaporate.

Among their other assets the books are storehouses of ideas. I have never been able to afford a chef who simply put before me the menus he had decided upon for the day, asking my approval merely as a courteous gesture. I understand in certain great houses this is the procedure, or was in the happy days before the tumbrels rolled, but our ménage is not like that. We have *(Continued on page 121)*

PENN



MALRAUX

Each of the two faces shown here is deeply symbolic of its own time. The living face—brilliant, perceptive, agonized—is that of André Malraux, novelist, archaeologist, soldier, politician; a combatant, both in thought and action, in most of the major wars and crises of his war- and crisis-ridden century.

The sculptured face, with its immense simplicity, its unquestioned faith, is that of the eleventh-century Virgin of Dijon, Notre-Dame-de-Bon-Espoir. Her statue is one of the illustrations in Malraux's new book, *Le Monde Chrétien,* the third volume of his tremendous work, *Le Musée Imaginaire de la Sculpture Mondiale.* In it, Malraux ranges over Celtic, Germanic, Byzantine, Oriental, Romanesque, Gothic, and Italian sculpture, striding across some sixteen centuries. It is all part of his even more heroic undertaking, the multi-volumed *Psychologie de l'Art.*

Of the Virgin of Dijon, Malraux says in part: "... With her princely yet peasant grandeur, her golden wings, her insect eyes, [she] belongs less to the 'civilized' world of the altar of Bâle than to that of the Black Virgin of Dorres.... Their crude figures expressed both the mystery of divine maternity and the mute mystery of peasant sorrow.... That which appears in Notre-Dame-de-Bon-Espoir, which is without precedent in European sculpture or even in Christian art, is found again in most of the Majestic Virgins. It is the union of a vulnerable face and a rigid body; the union of the pathetic with a very elaborate form; the transcendence of humility."

Malraux is a man of incredible complexity. His limitless interests range from the Chinese system of mixing lacquer to Fenimore Cooper, from music to new engraving processes. In politics, he is passionately involved with General de Gaulle. Behind his cold, ravaged face is a great reservoir of warmth, of emotion, a genial, salty, flashing wit. His conversation is a continuous flow of information, of erudition, fascinating and unstanchable; a great disorganized gold rush of words, boiling out of a genius.

INA BANDY



and "The Majestic Virgins"



Summer costume jewels— sweaters like these

Sweaters like these: turning summer play clothes into summer costumes—to great fashion advantage all round.

At left: Smart, sparse covering: an over-sweater of knitted cotton, black stripes between panels of colour (pink, blue, green, and beige). By Garland, about $4. Peck & Peck; Frederick & Nelson; The Broadway. Newly-tapered trousers of dark-striped Egyptian cotton, $23. Brett Winston.

At right: New form, new usage for a cashmere sweater: this knitted spencer pulled over a blazing-plaid play suit of Thaibok silk (first time we've seen it used for play clothes). Wonderful look for lunch by the pool, for instance. By Evelyn Gates. To order at Saks Fifth Avenue; Neiman-Marcus. The chiffon-banded sunshade hat by Sally Victor. Gold and pearl jewels: Verdura. The lipstick: Chanel's lustrous "Orange."

PENN







New pin-ups for longer bobs

Left: A long bob is pinned
into a loose French twist in back;
is deeply waved to fit the head,
and to come forward, prettily,
over the cheekbones.
Coiffure by D. J. Brown.
Below: A long bob, wrapped like
a bandeau around the head,
and pinned close at one side.
Forward—a little lift of bangs.
Coiffure by Michel of Paris.



New make-ups for larger eyes

Facing page: Three large eyes, lustred more than somewhat,
by an outline of Kôhl. This is the ancient eye-liner
of the mysterious East—recently made modern (and about
as mysterious as lipstick) by Elizabeth 'Arden.
Kôhl is an adhering powder, drawn all around the eyelids
with a rod, to give the eyes a deep distinction.
Miss Arden, always known for her cosmetic palette,
adds colour to Kôhl: see here her brown, blue,
and charcoal-grey (with blending mascaras and shadows).
The curl-brimmed hat, of almost indestructible
nylon velvet, by Emme; also at I. Magnin.

RKTSoulé.

Vogue Patterns' Paris copies



PATOU VOGUE PATTERN 1298



FATH VOGUE PATTERN 1303

KAREN RADKAI



PAQUIN VOGUE PATTERN 1299



LANVIN-CASTILLO VOGUE PATTERN 1297

Adieu tristesse . . . here's some of the pleasantest, most exciting news you could read into wardrobe plans: Vogue Patterns' exact (and exclusive) Paris copies. They're as near as the sewing table (yours, your dressmaker's), these Collections items—and the dresses in this spring's Paris Collections were the most wanted, most wearable in years. Four such, here; others, in *Vogue Pattern Book*. *Above, left:* Vogue Pattern 1298, Patou's pale-blue linen day costume. It's a soft, short-sleeved jacket over a slender sleeveless dress cut in wide Vs, front and back. *Directly above:* Vogue Pattern 1299, a Paquin design for late-day. The short-sleeved dress (black and white faille) has a black jacket with not-quite-long sleeves. *Far left, below:* Vogue Pattern 1303 from the Fath collection: a raspberry wool coat; an overblouse dress with a pleated skirt, of raspberry-dotted grey surah. *Directly left:* The back-dipping jacket collar: Lanvin-Castillo's signature this year. Natural shantung jacket over a slender black dress. Vogue Pattern 1297. *For back view, sizes, yardages: page 122.*

KAREN RADKAI



Here and Paris: two schools of brides

On the facing page: Paris bride—a pink bride with pinkness delicately diffused via streamers, an enchanting rosebud headdress, a Victorian nosegay. Perfect for marrying in a rose garden on the most brilliant day in June, this dress is made of white *mousseline de soie:* a full crinolined skirt, a covered bodice gathered between lines of Valenciennes lace. Designed in Paris by Jacques Griffe. *This page:* New York bride, wearing white satin at its most formal—the even crossing of pleats on the bodice, the measured sweep of the train. The headdress: a coif that's almost a coiffure—scalloped white lace fitted close to the head. With this dress, the only jewels are small pearl earrings, the only flowers are a small white bouquet. Designed by Sophie. To order from Saks Fifth Avenue. Flowers from Judith's Garden.



Two new reasons for spending the evening at home

Either of these: to look delicious on a country
terrace, or in the slip-covered living room in town.
Freshly coloured, lightly sashed, you'll have to
take the mirror's word for it that you have one on.
This page: New light-minded version of the shirt idea—
the informal at-home shirt on summer time.
A pale green float of silk, white-dotted;
seriously tailored at collar and cuff,
almost demurely sashed. By Flobert, about $20.
Bonwit Teller; Hutzler's; Hudson's; Joseph Magnin.
Richelieu beads, Bonwit Teller.
Kidskin mules, Andrew Geller.
Her crisp-cut hair, by Orcel Coiffures.
Facing page: The shoulder-baring peignoir
of light white cotton, rose-scattered,
floating wide from the close, high-bosomed top,
a lovely way to look for a family evening.
By Perfect, of Everglaze Pacific cotton, $25.
Bergdorf Goodman; Julius Garfinckel;
I. Magnin. The roses on her lips will be there
tomorrow morning: she's wearing
the new leave-me-never lipstick, "Coty 24."

PRIGENT





Suits going straight through summer

Here, good performers: new city-summer (or summer in travel) suits, cut with calculated crispness and straightness in new blends of cotton with rayon or with silk. *Facing page:* Nice stalk-y tan sheath with a high square neckline and a rough-surface jacket, plaided in black. By McMullen, of rayon-and-cotton by Everfast; $45. De Pinna; Julius Garfinckel; Hudson's. Jersey turban, by Mr. John. The men on the street: good performers, too. One is even better than good—he's useful. Carrying all those boxes: Gerald Metcalf, a young actor you'll see at the Stratford Shakespearean Festival in Connecticut (nine weeks, starting July 12). The preoccupied young man—obviously having a mental rehearsal—the lyric baritone, Dick Estes. *This page:* Cut with cool elegance, a light, straight suit of beige silk-and-cotton tweed, with a soft lustre and lots of places to go: to the parasol-restaurants, to cocktails in town. And getting there. Getting where? Anywhere in the world. By Davidow, about $100. Bonwit Teller; Julius Garfinckel; Hudson's; I. Magnin. Tan bag, Bonwit Teller. Brown hat, dipping from a leopard-print crown, by Lilly Daché. *Both pages:* Gotham Gold Stripe stockings, the new "Keyed-Beige"; and brown calfskin opera pumps by Customcraft.

NORMAN PARKINSON



NORMAN PARKINSON





Coats going straight through summer

This page: As close to indispensable as a summer coat can be: a lightly fitted reefer of charcoal linen tweed that will make a costume of almost any summer dress; looks wonderful at Northeast Harbour, in California; at Wimbledon (starting June 20); or the Orangerie exhibit in Paris (ending July 5). This, by Marquise, of Moygashel linen tweed; $135. Bergdorf Goodman; Harzfeld's; Neiman-Marcus. Stitched white velvet hat: Emme. *Facing page:* One of the smartest coats in cotton: sharply black and white hound's-tooth cotton, sliced to the 7/8th length that makes a tunic costume of any narrow dress or skirt; the big collar and cuffs rimmed with black linen. By Monte-Sano & Pruzan; $165. Saks Fifth Avenue; Neiman-Marcus. Black velvet hat: Lilly Daché. *Both pages:* Jordan suède pumps at Bonwit Teller, Boston. They're worn with "Debonair" stockings by Kayser.



Short-cut black for summer evenings

This page: Black silk organdie, with a serenely deep V and a floaty black bow, given line and richness by a pattern of allover shirring. Hard to beat (and who wants to?) for any number of summer evenings. For instance: for a June dinner in town; to wear at the Glyndebourne Music Festival in England (June 8 to July 26); to a summer dance anywhere. Dress by Maurice Rentner, in a Swiss fabric; about $235. The dress, and Kramer earrings, and Alexette Bacmo gloves, at Bonwit Teller. Dress, also at Wanamaker's, Phila.; Frost Bros. *Facing page:* To wear? To the new Night Box at the Ambassador for dinner; to fifty little evenings this summer in Europe; the nine o'clock cocktail parties in Spain. (And who's to say it won't be your familiar favourite all autumn?) Black silk crêpe; by Ben Reig, about $175. This, Weiss rhinestones, bow-cap by Dior-New York: all at Henri Bendel. Dress, also at Montaldo's; J. P. Allen; I. Magnin.







Bathing suits: first June outing

Five newcomers: and the news isn't just that you can find bathing suits in June—but that you can find this variety. *Above, left:* Fine swimming—a one-piece bathing suit of black cotton broadcloth, white-rimmed, dotted with many colours. By Annis, $10. Lord & Taylor; Hutzler's. *Above, right:* A tidy, one-piece suit in blue faille (acetate-and-Lastex), with a cuff of white at the top, and on the shorts. By Roxanne, $12. Altman's; Filene's. *Below, left:* This, blue Galey & Lord cotton damask, belted; the bodice is lined with Pellon, elasticized at the back. By Sea Nymph, $11. Lord & Taylor; Hudson's. *Below, right:* A sea dress, gently skirted, made of green faille (Celaperm acetate plus cotton). By Caltex of California, $25. At Bloomingdale's; Carson Pirie Scott. *Facing page:* Printed wool-plus-Lastex maillot by Gantner of California, about $23. Bonwit Teller; Wanamaker's, Phila.; I. Magnin. Scene: the Club Comanche, St. Croix, Virgin Islands. In the background: the Club Comanche's charter-it-yourself yacht.







Dagmar

RAWLINGS





The swimming costume

First outing: the water waistcoat

This page: Beautiful new maillot form, taking the waters for the first time . . . probably via backstroke, not to hide the pretty neckline, the waistcoat buttoning. New length: the shortest shorts (therefore, longest legs) on the beach. Grey knitted wool; by Rudi Gernreich—the first bathing suit from this talented California designer. $23. Lord & Taylor; Burdine's; Joseph Magnin. Pompeii sunglasses. *Facing page:* Tropical *and* topical . . . crisp, quick-drying, and cool, in a good jungle-y print, here's bathing dress in one of the newest forms it could take: costume form. The suit, shirred to a beautiful fit, has a shirt jacket for lunch-under-the-umbrella ("umbrellas" here: the man-made shade trees at Acapulco); or wear it on the beach to keep this summer's tanning to a golden minimum. Here, making the most of the golden min., a covering of Charles of the Ritz "Sun Bronze." The bathing costume by Cole of California, of batik-printed cotton by Everfast made crease-resistant by Everglaze. Bathing suit, $13. Jacket, $11. Bonwit Teller; J. W. Robinson; Frederick & Nelson.



BRIGID NOBLE,
daughter of
Mr. and Mrs. William Noble

MICHAEL YOUNGMAN,
son of
Mr. and Mrs. John Youngman

SHAWN PRINGLE,
daughter of
Mr. and Mrs. John Pringle

PRIGENT

Water baby fashions: Jamaica outing



DUNCAN ROY MCMARTIN,
son of
Mr. and Mrs. Duncan McMartin

PRISCILLA NOBLE,
Brigid's older
(but not much) sister

TONY YOUNGMAN,
Michael's lively brother

CATHERINE OGILVIE,
daughter of
Mr. and Mrs. Charles Ogilvie

This is the life: the sun hot, not a nanny in sight, and a faint delicious aura of pirates. Scene, Jamaica, B.W.I.—on the beach of the Half Moon Hotel (but it could be any place where a suit is to swim, and a beach is to play). The children: *Starting far left:* Brigid Noble, in striped and smocked chambray beach rompers by Sacony, $3. Bloomingdale's. Next, Michael Youngman, in serious swimming trunks; blue and white cotton check-plaid. By Jantzen, $3. At Altman's. Shawn Pringle, wearing a pretty orange-print bathing suit by Cole of California of cotton by Everfast, $5. Macy's. Next, Duncan Roy McMartin, in beige cotton swimming trunks with a real hip pocket. By Jantzen, $3. Altman's. Priscilla Noble, in an elasticized cotton knit suit banded about with lots of nice loud red. By Sacony, $4. At Best's. Tony Youngman, showing the least gravity (or is it the most levity?) of anyone here present—wearing white acetate-and-Lastex satin swimming trunks with navy-blue dots of a Dalmatian persuasion. By Cole of California. $4. Altman's. Catherine Ogilvie wears a pastel terry-cloth dry-off suit—and loves it. By Cole of California, $7. Saks Fifth Avenue.







Filmed in Yugoslavia: sun clothes in new stripes

They're holiday clothes—so we took them on a holiday; photographed these two pages at one of the pretty resort towns along the Adriatic: Dubrovnik, Yugoslavia. More and more sun-sea-and-scenery enthusiasts (not to mention the movie companies filming *War and Peace*) are streaming to Yugoslavia—meaning travel facilities are improving daily. Newest way to reach Dubrovnik: the J.A.T. flight from Rome, beginning this summer. Most romantic: take the Simplon Orient Express from Paris through Venice to Pivka, then sail down the Adriatic from Rijeka—boats leave twice a day all summer. Now about the clothes—made in Paris, ready in America: *Left, above:* A navy blue and white striped blazer with a navy-blue skirt, both neat cuts of wool jersey. By Fernande Desgranges, each $33. Scene: the mediaeval walls of Dubrovnik, built in the days when it rivalled Venice as a sea power. (The word argosy comes from Dubrovnik's Italian name, Ragusa.) *Left, centre:* Another nice suit for summer sightseeing: blue-striped white cotton with cuffs and an inset collar of red cotton knit. Suit, by Tiktiner, $38. *Left, below:* Play suit that's literally a suit, with an easy jacket (about $11) and shorts (about $7) of blue and white striped cotton. By Tiktiner. The scene: Rijeka Ombla, the Adriatic inlet near Dubrovnik. *Facing page:* Foreground costume: a striped white and natural-coloured linen skirt, $80. White cotton sweater, $30. Both by Simone Robin. Background costume: full regalia of Serbians dancing the *kolo*. *All our traveller's clothes:* ready in America at Macy's.

HENRY CLARKE

Good summer figuring

A complete list here—something for almost every figure, almost every summer costume. And each piece of corsetry is a very concise answer to a definite fashion need.



At right: One of the very successful ways to shape a figure: this handsome, strapless all-in-one that's lightly, easily wired under the bosom. Made with beautiful details, of nylon lace and elasticized chiffon. By Character, $42.50. Bergdorf Goodman.



Left: Very timely piece of fashion news for the long-line summer dresses: a longer-than-usual brassière that's elasticized at the side of the cups for a pluperfect fit. Of nylon marquisette and elasticized net. By Sarazin of Connecticut, $10. Saks Fifth Avenue.



Right: Could well become the basis of just about every slim-skirted summer costume you own: this girdle of nylon power net, rayon satin, and Lastex. Notice—the waist dips at the front and back—a detail to be appreciated more when you sit down. By Dorothy Bickum, $11. Saks Fifth Avenue.





Far left: A pull-on pantie girdle that stays where it belongs, with or without garters, thanks to a wide, elasticized cuff on each leg. Of nylon net and elasticized rayon satin, by Jantzen, $7. Altman's.

Near left: Here, a strapless bandeau of nylon lace and leno elastic. Rounded with foam rubber padding (this gradually thins out into nothing at the top). Air conditioning supplied via a rayon jersey lining. By Miriam Gates, $5. Best's.

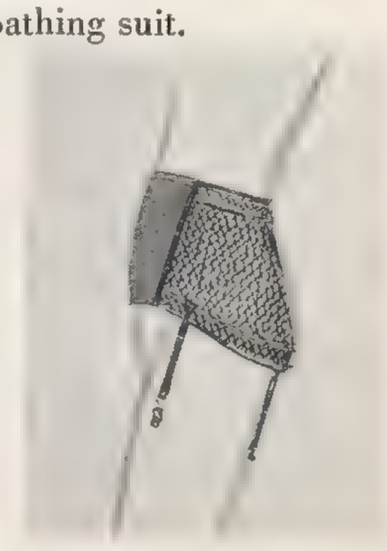




Above, right: Here's a thought: wear this under a one-piece bathing suit. The legs are cut really high, and it's made of quick-drying nylon power net. By Co-Pilot, $12.50. Henri Bendel.

Left: The strapless all-in-one in one of its newest versions: below the hips, this one has a "skirt" of nylon power net that finishes off the smoothing process. By Flexees, $16. Altman's.

Right: A garter belt to pull on, that's now completely elasticized, hence completely comfortable. By Vassarette, $3. Lord & Taylor.



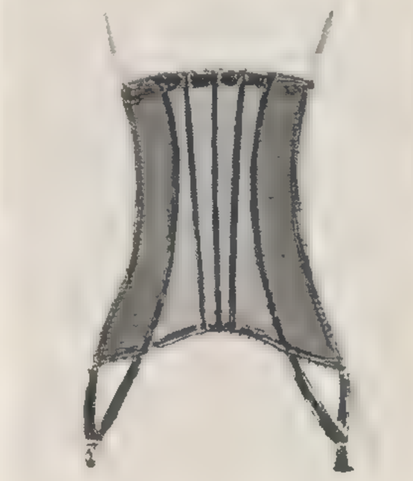
DRAWINGS BY DAGMAR



At right: Nearest lingerie relation to a chiffon handkerchief:
a wisp of a brassière in pale-pink nylon net.
This has spaghetti shoulder straps made of elastic, that
can be worn on or off the shoulder—in either case
they stay where they're supposed to. By Character, $18.50. Henri Bendel.

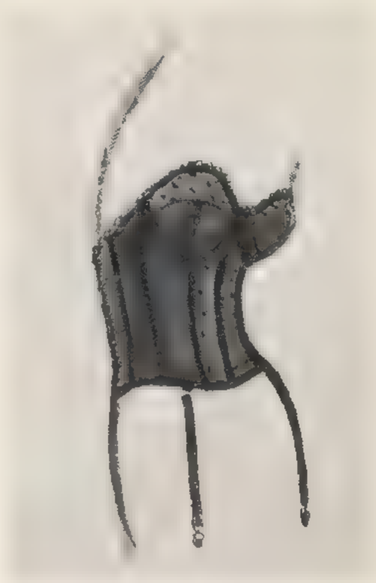


Left: A pantie girdle that gives more than
the usual length of smoothness (it comes 2½ inches
above the waist, has good long legs).
Of jacquard nylon power net,
with front and back panels of
nylon satin and Lastex.
Closes at the back with a
Scovill Gripper Zipper.
By Phantoms, $15. Oppenheim Collins.
Right: Would do well under
summer sheaths—this high-waisted
girdle that smooths down
over the hips, and zips down the back.
Of nylon power net and nylon marquisette.
By Lily of France, $16.50. Altman's.

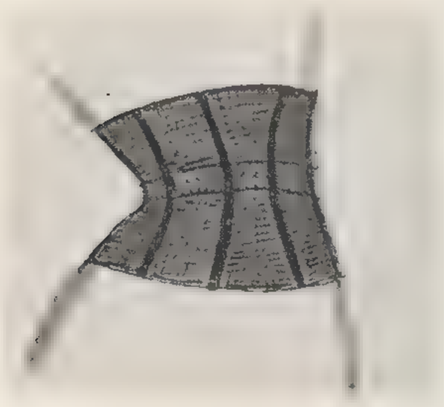




Left: The woman who leads an active, out-all-day life
in town will welcome this:
an extra-long girdle with a criss-cross panel
at the front that works beautifully in all directions.
Closes with a Talon zipper. It's made of nylon power net at the sides;
the panel is embroidered with nylon marquisette. By Sarong, $13.50. Macy's.



Right: Another good line to take for summer,
this strapless brassière with a narrow
band of foam rubber under the bosom
(this isn't padding—it just gives a higher,
more rounded line). It comes down sleekly
over the waist and top of the hips.
By Formfit, $8. Best's.



Left: For a long, smooth-waisted dress:
a waist-smoother that's a circle of sixteen flared inserts,
specially boned, and bending in any direction
they're asked to. This, a Scandale,
by Tru Balance, $7.50. Lord & Taylor.
Right: A good pantie girdle (try it with a pair of Bermuda shorts),
with a comfortable front-dipped waistline.
And it could give you very good form on the tennis court.
Of nylon power net, with a front panel
of rayon satin and Lastex. By Olga of California, $10. Lord & Taylor.



GOSSIPY MEMO ON TRAVEL

PAGEANTRY: In sheds, in marble halls, and out of doors, Shakespeare and music are the universal lure for summer glee-makers. . . . Connecticut hops on the Shakespeare wagon July 12, with its own festival in a town named, conveniently, Stratford. Its new theatre, a modern version of London's sixteenth-century Globe, opens with nine weeks of *Julius Caesar* and *The Tempest.* Ashland, Oregon, a greybeard by comparison, celebrates in August its twentieth anniversary as a centre of Shakespearean derring-do, with five plays performed outdoors against a background of Tudor architecture. And the original Stratford—in England—is now on its sixty-seventh season, while its Canadian wonder child, Stratford, Ontario, starts its third festival year June 27. There *Julius Caesar* and *The Merchant of Venice* are the big bait, with *Œdipus Rex* for lagniappe. . . . The Holland Festival, a whopping international do, will have a cycle of Bartok by the Hungarian Quartet, Mozart opera, a clutch of artists from La Scala, Israel, and the U.S.; from England, Peggy Ashcroft and John Gielgud in *King Lear* and *Much Ado.* All in one ringing month, June 15 to July 15.

SKIING IN JULY means a switch from the Alps to the Andes, wilder and less populous. The Chilean resorts, Farellones and Portillo, have snow till October, easy slopes and dizzy ones; among the latter, a 5,000-foot drop from the famous Christ of the Andes statue on the Chile-Argentina border smack into Portillo. Bariloche, an Argentine resort, has a slight Bavarian flavour. Rates, $7 to $10 a day with meals. . . . *For North Americana,* there is Newport, and the new excitement of its Jazz Festival; three days, July 15, 16, 17, at the old Perry Belmont house on Bellevue Avenue, with all the lights of jazz from Duke Ellington to Ruby Braff, the twenty-four-year-old trumpet darling. . . . *On the West Coast,* Rancho Las Cruces, Baja California, with marlin fishing, swimming, hunting in the wild desert. A landing strip for private or chartered planes; airliners from Los Angeles land at La Paz. Rates, $15 a day, American plan.

FOR AN EASY SWING AROUND THE EUROPEAN FESTIVALS, B.O.A.C. plans three neatly packaged tours, Rondo, Scherzo, and Minuet, all under $1,000, all starting from New York. . . . In Lucerne, conductors are the thing; a relay of five of the present colossi—Ansermet, Kubelik, Von Karajan, Argenta, Mitropoulos—will conduct the Swiss Festival Orchestra for a lively month beginning August 6. . . . In Vienna, the greatest plum of all comes in November with the reopening of the famous Opera on the Ring; rebuilt since the war, the new Opera House is an exact replica of the old one with superb modern equipment tidily incorporated into the old Franz Josef grandeur. For its galas, tickets are rumoured to cost $200 each, scalpers' rates.

BED AND BOARD: Former King Farouk's yacht, the "Kassed Kheir," which translated into English means, "Good Intentions," now is a floating hotel on the Nile. The royal suite costs $21 a night; the lesser cabins, $3.50 or so. . . . Near Chagford in Devon, Easton Court Hotel is a cottagey retreat run by an American woman with an Evelyn Waugh name—Mrs. Postlethwaite Cobb. Waugh, as a matter of fact, wrote most of *Brideshead Revisited* at Easton Court. Other guests, from time to time, are Robert Donat, the movie actor, and Sir Ralph Richardson. Reservations should be made ahead; $3 per person for bed and breakfast. . . . In Ireland, Ashford Castle at Cong, County Mayo, stands, square-towered, looking a cutout for a fairyland castle, between the brown-trout lakes, Lough Corrib and Lough Mask, in a 3,500-acre demesne of feathery green. Shooting, golf, tennis; motor launches for picnics on the Irish isles. All for roughly $40 a week with meals; and an easy drive from Shannon.

THE CONTINENT: At the Manoir de Bécheron, Saché, Indre-et-Loire, paying guests find a handsome baby château with *en famille* atmosphere, and, by way of extra fillip, a fine collection of Jo Davidson sculpture. (The Manoir's owner is his son, Jacques Davidson.) Rates, meals included, average about $15 a day. . . . For motorists in Italy, south of Naples, there is new satisfaction at the Jolly Hotels, thirty-nine of them plopped at convenient intervals all the way into Sicily; short on charm, they have the practical virtues of being clean as chromium and strong on plumbing. . . . UNESCO, with a becoming passion for cultural exchange, issues *Vacations Abroad,* a fat, factual handbook listing courses for students who want both to travel and study anything from cabinet-making to Alpine geology; 75c from the Columbia University Press.

OFF-SEASON HOTELS start their summer rates in April, continue them well into the autumn. In the Caribbean while prices drop as much as 20 per cent, temperatures rise only 5 degrees above the annual mean of 78. (It can be hotter in New England.) At many Jamaica hotels—Montego Bay and Ochos Rios, for example—summer prices are about $15 a day, American plan. . . . Bermuda's maximum temperature is 85.8, reached in August. Uncluttered after the Easter crowds subside, the island still has all its peak-season pleasures; its shops stocked with British goods at less-than-U.S. prices. One-way by air, one-way by sea, is a satisfying round trip for about $150. . . . *Exotic note:* Tahiti—the Gauguin-Stevenson-Hollywood island—can be reached by air from San Francisco via the Fijis for $1,027 round trip, tourist. The hotel there is Les Tropiques, a name which adds a Noel Coward note to the literary tradition.

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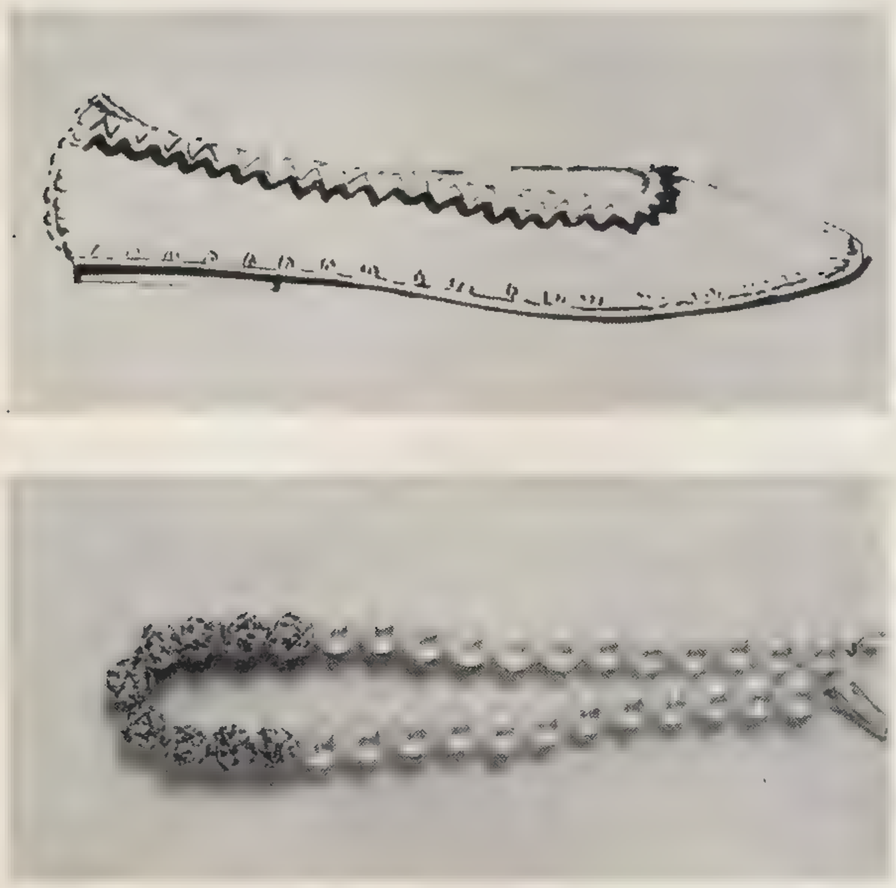
Good buys

(Continued from pages 64-73)

$15 *and right in line:* above, a dress with a silhouette that's smart as well as a price that's nice. It's a two-piece overblouse dress, the skirt pleated full, the fabric a grey and white pin-striped cotton. The city's its element—your own, or the ones you'll be travelling to this summer. By Jerry Gilden of Galey & Lord cotton. The dress, natural-coloured hopsacking bag by Roger Van S, and Madcaps hat: all at Franklin Simon. Dress, also Burdine's. Uncle Sam umbrella.

$19* *for a portable desk:* below, a handbag that can also take care of all the extra paper work (passports, address books) involved in summer travel. And—probably because it works so hard—it weighs next to nothing. In a colour that's wonderful with black, cork leather; strong double handle and a neat gilt lock. At Lord & Taylor.





$6 *for a nice beach-front property:* top, white linen flats with black braid binding and black-and-white foam rubber soles. They're Gustave imports, handmade in the Virgin Islands. At Best's. ***$5**** *and double your necklace-money:* directly above, the glitter of rhinestones and the glimmer of pearls (facsimiles, naturally), in a single strand. By La Tausca. Bergdorf Goodman; Joseph Magnin. ***$11*** *including pleat-insurance:* a pretty little hang of white nylon tricot pleats that have been specially treated to stay put through many summer washings. And, it's hard to imagine a suitcase going off without it—given a change of sweaters and jewels, it's a day or late-day dress in a minute. By Henry Rosenfeld, at Saks 34th.



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Water baby fashions:

continued from pages 104-105

Children's clothes here, ready and waiting for sunny excursions to Jamaica (as here), to the Sound, or to a make-it-yourself swimming pool at home. 1. Shawn Pringle wears tidy pink and white cord. By Catalina, of Dan River cotton, sizes 1 to 3. Jacket, $4; sun suit, $3. Macy's; Thalhimers. 2. Two non-conformists in a contour chair. Shawn Pringle wears her sun suit (above), jacketless. Duncan Roy McMartin's beige trunks—see p. 105. 3. Brigid Noble, in peppermint-striped crinkly cotton. Her shirt, $2.50; shorts, $2. Both by Sacony in sizes 3 to 6x. Bloomingdale's; Himelhoch's. 4. Tony Youngman, the fellow with the umbrella, wears navy-blue-dotted trunks by Cole of California (see page 105). Giving him a hand: Priscilla Noble, in a suit well-cut for easy dog paddling. By Cole of California, in sizes 2 to 6. $7. At Bonwit Teller. Sitting gingerly at right, Catherine Ogilvie, wearing a bright (yellow) and active little suit: acetate-and-cotton woven with Lastex. By Jantzen, sizes 7 to 14, $6. At Meier & Frank.



1



2



3 PRIGENT



4



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New York, N. Y. ..... James McCutcheon & Co. & Branches
New York, N. Y. ..... Stern Bros.
Oakland, Cal. ..... H. C. Capwell Company
Oakland, Cal. ..... Kahn's
Ocean City, Md. ..... Hess Apparel
Oklahoma City, Okla. ..... Halliburton's
Omaha, Nebraska ..... J. L. Brandeis & Sons
Pacific Grove, Cal. ..... Holman's Department Store
Palo Alto, Cal. ..... Walster's
Pasadena, Cal. ..... Bullock's-Pasadena
Passaic, N. J. ..... Wechsler's
Philadelphia, Pa. ..... Gimbel Bros.
Philadelphia, Pa. ..... Henry A. Hurst, Inc. & Branches
Philadelphia, Pa. ..... Strawbridge & Clothier & Branches
Phoenix, Arizona ..... Korrick's
Pittsburgh, Pa. ..... Joseph Horne Company
Portland, Maine ..... Porteous, Mitchell & Braun Co.
Pottstown, Pa. ..... New York Store
Reading, Pa. ..... C. K. Whitner Co.
Reno, Nevada ..... Gray Reid Wright
Richmond, Cal. ..... Macy's
Richmond, Va. ..... Miller & Rhoads
Riverside, Cal. ..... Rouse's
Rochester, Minn. ..... L. S. Donaldson Co.
Rochester, N. Y. ..... B. Forman Company
Rochester, N. Y. ..... McCurdy & Co.
Rochester, N. Y. ..... Sibley, Lindsay & Curr Co.
Rockford, Illinois ..... D. J. Stewart & Co.
Sacramento, Cal. ..... Village Home Store
Sacramento, Cal. ..... Weinstock Lubin & Company
Saginaw, Michigan ..... Jacobson's
St. Louis, Mo. ..... Famous-Barr Co.
St. Louis, Mo. ..... Scruggs-Vandervoort-Barney, Inc.
Salinas, Cal. ..... A. L. Brown & Son
Salt Lake City, Utah ..... The Auerbach Co.
Salt Lake City, Utah ..... Z.C.M.I.
San Antonio, Texas ..... Joske's
San Bernardino, Cal. ..... The Harris Co.
San Francisco, Cal. ..... City of Paris
San Francisco, Cal. ..... The Emporium
San Francisco, Cal. ..... Macy's
San Jose, Cal. ..... Hale's
San Mateo, Cal. ..... Levy Bros.
San Rafael, Cal. ..... Macy's
Santa Ana, Cal. ..... Buffums
Santa Ana, Cal. ..... Rankin Dry Goods
Savannah, Georgia ..... Leopold Adler Co.
Savannah, Georgia ..... Levy's of Savannah
Schenectady, N. Y. ..... H. S. Barney Co.
Seattle, Wash. ..... University Book Store
Spokane, Wash. ..... The Bon Marche
Spokane, Wash. ..... The Crescent
Stonestown, Cal. ..... The Emporium
Syracuse, N. Y. ..... Dey Brothers & Co.
Toledo, Ohio ..... Lasalle's
Trenton, N. J. ..... Nevius-Voorhees Co.
Tucson, Arizona ..... Levy's
Tulsa, Okla. ..... Seidenbach's
Walnut Creek, Cal. ..... H. C. Capwell Company
Washington, D. C. ..... Julius Garfinckel & Co. & Branch
Washington, D. C. ..... The S. Kann Sons Co. & Branch
Washington, D. C. ..... Lansburgh's
Washington, D. C. ..... Woodward & Lothrop & Branches
Wayzata, Minn. ..... Ruth Herrick
Wichita Falls, Texas ..... McClurkan's
Wilmington, Delaware ..... Kennard-Pyle
Youngstown, Ohio ..... The G. M. McKelvey Co.
Canada
Ottawa ..... Murphy Gamble Ltd.

Discoveries in beauty

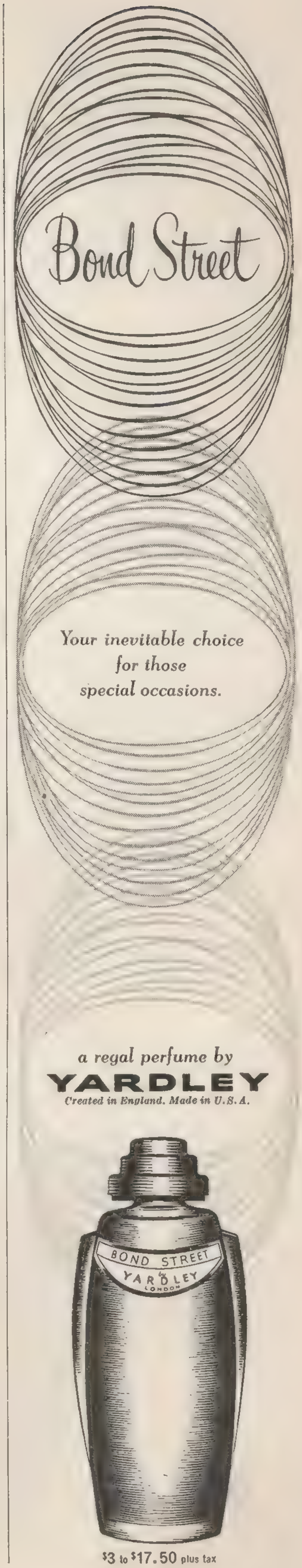
The lenses in some of the most searching microscopes and telescopes, and in cameras that have produced the pleasures of CinemaScope, bear the famous name Bausch & Lomb. Now these same lens-makers have a new perfection for all eyes. It's a sunglass lens, called G-15, that offers a maximum of protection against sun glare and permits true colour vision. Good news, this, for motorists, hunters, fishermen, fliers, who must observe the finer details of landscape. Good news, too, for women who dislike seeing faces, flowers, pretty dresses suddenly colour-faded through their sunglasses. The G-15 lenses (they can be ground to many prescriptions) in the pretty Ray-Ban line, at Lugene.

Make-believe sunshine for the hair is currently being produced at James Caesar's salon, at 48 East 49th Street. Mr. Caesar selects the hair's lightest natural tones as his basic colour guide—and tints accordingly. For the hair framing the face: the lightest tint (a marvellous cosmetic, this, for the eyes, the skin). The top layers of the hair are given brightened tones, shading gradually to the natural colour underneath. These variations in shading simulate what the summer does to hair that's been sea-sprayed and sun-gilded. An easy compromise for the woman who does not want to exchange the colour of her hair for a completely new shade. PLaza 8-2977.

Tan-In-A-Minute makes you just that. But it's only a frank fakery. The clear, bronze liquid spreads glowing colour over the skin, dries quickly and evenly. The depth of colour depends on the applications—none of which will rub off on clothes, or wash off in the swim. A sleek evener (and extender) of a natural tan, it's a fine foil for milky-white skins making their first sorties on the beach. Secret: many men use it in the evening to promote (imperceptibly) a ruddier, outdoor look. By Helena Rubinstein. Lord & Taylor.

Interesting report from Nicholas Kounovsky: the early-morning summer classes at his studio (and early means eight o'clock with Kounovsky) are as faithfully and fully attended as his early winter sessions. His pupils have a good reason for this. Many of them are city-bound during the warm weather, become sluggish and easily tired. The stretching, limbering, muscle toning of Kounovsky's special gymnastics, started before the heat of the day, seem to help his pupils to a higher energy level, and even seem to help the body to maintain a more comfortable temperature throughout the day. (Slimmer figures might be an added incentive.) 39 West 54th Street.

For a woman whose make-up seems to melt off in the heat, there's a make-up base that resists the temperature—her own or the weather's. The waterproofing is accomplished this way: the citrus-scented foundation is smoothed on; over this powder and rouge are dusted on; then the liquid is smoothed on again and the face is re-powdered for a matte smoothness. (Surprise element: the powder can be applied over the wet skin without becoming blotchy.) The second application of the base does not disturb the make-up, merely "sets" it for a longer-lasting freshness. The formula is specially blended not to dry or tighten the skin. As a matter of fact, its natural vitamin C content actually helps to soothe sensitive and disturbed complexions. Waterproof Powder Base may be ordered from Para Laboratories, 37 West 26th Street, New York 10, N.Y. A 4-ounce bottle is $1.50 plus tax postpaid.





Life by Formfit

Gaytime... Playtime... Daytime ...Anytime

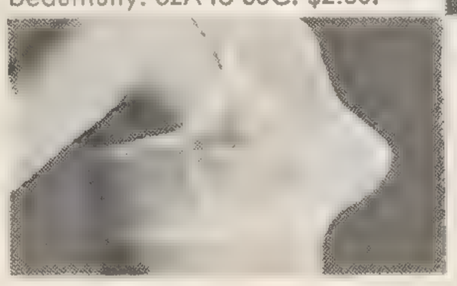
Your wardrobe is as varied as your busy day that takes you from the typewriter to the theater . . . from the kitchen to a cocktail party. And now you can "match up" every outfit with its own complementary bra! Sweater or scoop neckline . . . sheer blouse or strapless sheath . . . there are Life Bras styled for your every need. Wonderful what these Life Bras do for you and your clothes. But see for yourself how Life Bras meet *all* your wardrobe needs all through the day. At your favorite store!

For Playtime

A Formfit Creation

Life Romance Bra No. 577 . . . cotton, frosted with embroidery. Circular stitching of Nylo-Braid for a lasting uplift. Washes beautifully. 32A to 38C. $2.50.





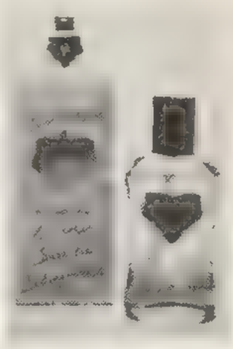
For Daytime

Life Hidden Strip Bra No. 514 . . . in cool cotton broadcloth. New-design stitched underbust with sewn-in strips lifts, molds and holds you to youthful beauty. 32A to 42D. $2.50.

Prices slightly higher in Canada

THE FORMFIT COMPANY • CHICAGO • NEW YORK • TORONTO

Discoveries in beauty



Schiaparelli's *succès fou* fragrance, Succès Fou, on its summer schedule. This reviving liquid refreshment (cologne tinged with jasmin, rose, spice) is now in a spray-capped bottle. The more emphatic accents of the perfume in the tiny *flacon* will continue the fragrant memory. The package itself is one of Schiaparelli's violent pinks: a pretty thank you for a hostess, décor for a guest room. Bloomingdale's.



The enlightened complexion: a new possibility. There is a new foundation, Viva Fluid Make-Up by Frances Denney, that holds its true colour in any light—whether its light exposure is the searching sun or the lamp on a night-club table. This special blend of colour and light ingredients keeps the complexion in soft-focus, always. The complexion seems to bloom, shadows are blurred, skin tones become beautifully even. Seven shades; at Lord & Taylor.

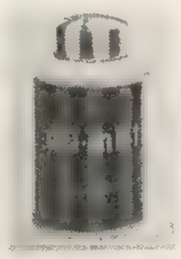
MIEHLMANN



A box of flowers, not from the florist, but from Dorothy Gray. They're a new soap-shape for the bath, the hands; fragrant pastels that hold their carved shape through many a scrubbing. Their boxes look especially summery in green, yellow, lavender, and pink gingham. Lord & Taylor.



Probably the most compact *and* most accessible washstand ever made: a new product called Wash-N-Dri. In a sealed aluminum packet no bigger than a calling card, there's a square of disposable cloth moistened with a refreshing liquid that doesn't just dampen the hands—it actually removes dirt. Some of its uses: to remove newsprint from the hands of a commuter; to take park- or travel-dirt off a child's hands; et cetera; et cetera; et cetera. Twenty-one packets: $1, plus tax. Bonwit Teller.



Summer problem: which anti-perspirant? Here's a new candidate, Dri-Mist. Its name is purposely contradictory: this is a liquid that actually sprays *dry*—dries the instant it touches your skin. Other positive qualities: there is no powdery residue to rub off on clothes. The formula is gentle enough to use immediately after shaving. Each spray builds up an effectiveness that the skin will not resist. In striped metal canisters; at Arnold Constable.



The hand holding the electric shaver above: a woman's hand—and no, that is not her husband's shaver. Remington Rand has scaled this device precisely for women: it's less of a handful than a man's shaver; it's bevelled for the fine curve of a woman's underarm; it has a colour scheme (pink or blue). What's not different about it: its full motor-power and speed. (One woman we know, who uses such a shaver daily, uses it as much for stocking care as for leg care.) Duchess Electric Shaver, $21.50 at Saks Fifth. The chrome make-up stand: Lewis & Conger.

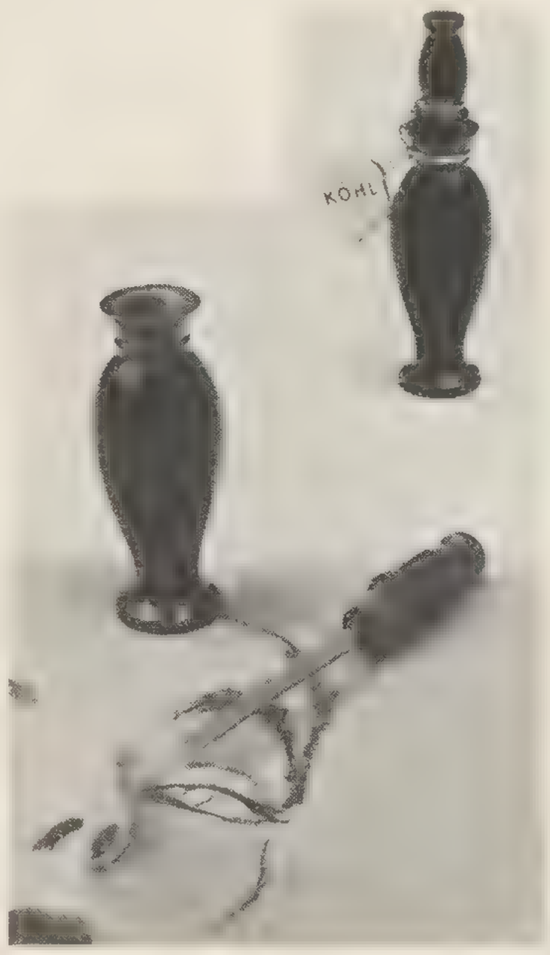
Discoveries in beauty



MIEHLMANN

Left: Chanel's latest *numéro*, a lipstick case of ever-gleaming, never-scratching black. A golden band swivels up the colour, guards against crushing the pomade. The new lipstick formula and colours are brilliant news, too. Saks Fifth Avenue.

Right: This is how Kôhl looks before its coloured line is drawn across the eyelids (see this new effect, by Elizabeth Arden, on page 86). The stopper-rod in the tiny black vase strokes on this highly-adhesive, smooth powder. In Ardenesque versions of green, brown, grey, muted blue. Best's.



Victory

FIRST
IN
FASHION
EYEWEAR



Sabrina, newest and smartest of Victory's eyewear creations.

In beautiful Orchid, Charcoal and other high fashion colors.

The "V" mark is your assurance of ophthalmic correctness and impeccable quality throughout.

Victory eyewear is fitted wherever you obtain professional eye care.

VICTORY OPTICAL MANUFACTURING CO.

Newark, New Jersey

Look what happens when you get a "Beauty-break"...

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Let your beautician give your morale this magic lift!

When your cares get you down, it's time for a "Beauty-break"! Time to let your beautician's soothing, expert fingers ease your tensions. Just an hour of her clever pampering will make you feel like a new woman!

Nothing else gives you that quick lift—that wonderful feeling of being alive and attractive—that you get from a professional shampoo and set by your favorite beautician! It's a "Beauty-break" so trifling in cost, you can have one whenever your morale needs a boost. Wouldn't one make you feel wonderful right now? Phone your beautician!

A message in behalf of your professional beautician by

Helene Curtis

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THE GLUTTON EYE

(Continued from page 56)

On occasion such a stately procession down the months, through the eye, and into the mouth, was rather antisocial. At Christmas my great red cabbage fully unfurled and swung its black blue banners and I set it on a table, on a yellow cloth. I put it with a ham and apples, and the intercourse between these glowing objects was as solemn as a colloquy between kings, on a field of cloth of gold.

My wife, however, wished to cook these things for Christmas. She felt the matter to be pressing and would stand uneasily in the studio doorway with pans and pots whilst I swore it would only be a matter of hours. The children and the children's friends began to lay wagers on when the day would come upon which the ham and the cabbage would achieve their proper destiny.

It was after all a ham of unusual nobility. Bred within a mile of the red cabbage, cured within an hour's journey, this ham's rind blazed in earth colours and in reds as deep as embers. Halved, the cut flesh parted heavily, first silvered and waxen shot with a pale rainbow and then an island rose-pink and dissonant rose towards the bone. It was as if a Titian had opened to reveal a Watteau. Or so it seemed to me. The children, however, saw it as a ham.

Eventually, under great pressure from without, the picture was completed and we ate all these things, the ham, the cabbage, the onions, and apples, at New Year with here and there a *doppelganger* for some vegetable which had laid down its life for an art.

And so it went on along the year. There was a moment when spring sank into summer and the tossing bean row, like a vertical sea, hung, shot with scarlet flowers, above the creeping strawberry clutching and feeling its way slowly across its bed. And another time when the broad beans, clicking and dappled in their cotton-centred pods, drooped over the tangled undergrowth from which the orange shout of the marrow flower, lying on its neighbour's heavy child, sang from the green shallows.

In the midst of this, in May, there was the asparagus, a sudden muscular gesture which mocked the sluggard evolution of all other plants. The asparagus struck upwards, all speed and surprise and within a few days, from the white pride of the stem and the suffused excitement of the sceptre's head a gout of seeding fern, a fountain of green spray would explode into grace.

In the lumbering summer of slower growing things, the marshalling of this regiment of lances, close grouped and springing from their raised bed, remains in my mind as a matter of minutes. It was in fact a matter of weeks for this rigid and arrogant army grouped and regrouped heroically as their ranks were thinned by our appetites. Nevertheless time, which had been slowed by summer into a snail's slippery stretch, across the garden, under the dome of the sun's dominance, seemed to be defied by the asparagus. Every morning a new, small palisade of stalks stood in the earth. And every morning, or nearly every morning, I hewed it down and gathered it into a thick short stook and carried it in the fully extended circle of my hands, into the house. And the asparagus was eaten and some of it was painted. In a sense, all of it was painted, because the spectacle of all its effortful growing was in my eye, whenever I painted a single stem of it.

It was exactly the opposite situation with the quince tree. I waited for the quinces to ripen and I waited so long into autumn that I had them ripe in my mind's eye and ochre and cadmium jostling on my palette, a month before these quinces peculiarly quickened. I tried to stare them into countenance. Somehow I felt a sufficient number of hot impatient looks would colour the sallow lime of their rinds. And eventually these looks and the season's passage bronzed and gilded them and the quinces passed into paint and then into conserves. And so it went on down the year into winter.

Aside from these vegetables, leaving aside for a moment these organic denizens of still life, there remain other mysterious inanimate personalities who figure in such compositions. The bottles, plates, dishes, cloths, glasses, knives, forks, coffee-grinders, egg whisks, and the toasting forks which strut and fret or jugs which stand like monuments. These also take on a private and personal life, taking up and discarding the light, springing a sudden light high and as suddenly retreating round a contour into darkness.

Removed and uncatalogued by style a bottle waits, removed and real on my table. It waits to perform, to act, without comment. If I move this bottle an inch, it will change the structure of its small world and transform the other objects, also lying there, which confront or abet it. It will change the intervals between objects, reorganize the space between conversing forms and the relationship between bottle and glass and that between glass and bottle will become more intimate or more constrained. It will be different. It may be a teacup storm, but it will alter the shape of the air. And presently, these objects, each establishing its own personality, will move into me and out again onto the canvas. Through my eyes and mouth, throat, stomach, arms and hands—or something like that—these things will determine their measure and become a painting.

And presently I returned to the art galleries and found a new dimension in the still lifes of the great masters. I found in Braque's languid oysters and Courbet's shimmering, threshing fish a dimension of appetite wherein the sea stung singing on my lips. And I found in the flashing fruits of Matisse and in Bonnard's golden breakfasts an aesthetic that was a taste in taste itself, an ambrosia in the eye's mouth. So Derain's black bottle, pat and black and starred with a slash of white, among the oranges, so the groups of bottles, stoical and austere on

(Continued on page 122)

CULINARY GUIDE FOR IMBECILES

(Continued from page 81)

had assorted cooks, but the best of them seem short on invention. When on their own, the only idea they have ever come up with for dinner consists of cream of tomato soup from a can, lamb chops, mashed potatoes, peas, and brick ice cream.

I am not saying that when well cooked these foods are not delicious. I only say that the combination seems relatively banal, and it's the sole one that occurs to them. Hence the loved, the dog-eared, the grease-bespattered volumes. Even if the cook and you know how to make every recipe in the book, the book reminds you. No matter how simple the meal, a surprise dish adds zest.

One that is a favourite in our house and always makes a hit with guests was culled two or three years back, not from a book as it happens, but from the pages of this very magazine. It is an onion tart, delicious summer or winter. In the winter we serve it for dinner as an entrée before fish or chicken for, although light, it is reasonably filling and you do not want too heavy a dish afterwards. In summer, followed by cold meat, a green salad and fruit, it is the perfect luncheon. Here is the recipe for those who may have missed it when Vogue first published it.

Cook 2 cupfuls of chopped onions in 1 cupful of butter for 20 minutes. Do not let onions brown. Take from fire and cool; then stir in the beaten yolks of 6 eggs, half a cupful of cream, salt and pepper, a cupful of white wine, and the beaten whites of six eggs. Mix each ingredient in slowly and carefully. Line a pie plate with rich pastry. Pour in mixture and bake for half an hour in a moderate oven. The filling should be more than two inches deep.

Another recipe that seems special and calls forth such flattering comments as, "Darling, this is heaven. How ever do you do it?" is a possibly Americanized but nevertheless delicious version of a Chinese favourite. The original recipe didn't mention garlic or water chestnuts or almonds, but we thought we'd try them just for the hell of it and they work fine. This recipe serves four generously:

8 frozen South African lobster tails
2 lbs. of peas
1 large can of pineapple tidbits or chunks
1½ cupfuls of coarsely chopped celery
3 tablespoonfuls of cornstarch
¼ cupful, more if you like them, of unsalted almonds
3 tablespoonfuls of soy sauce
1 cupful water chestnuts (from a food specialty shop or Chinese store)
3 cloves of garlic
½ cupful water
¾ cupful of vinegar

Cook the peas in a sparse cupful of water for about three minutes. Leave some life in them and save the water. Follow directions on the package for the boiling of the frozen lobster tails, about fifteen minutes in salted water. Drain, and when cool remove the meat from the shells and break into bite-sized pieces.

In the meantime mix the water the peas have cooked in and the juice from the can of pineapple. Mix the cornstarch into the half cupful of water and add the vinegar. Mix the liquids together and add the garlic put through a garlic crusher. Keep stirring over a very low fire until the mixture thickens and turns translucent. (I think it's the cornstarch that makes it do that.) Add the chopped celery, cook for two minutes, add the water chestnuts cut into small pieces, half a cup of slivered non-salted almonds and the lobster meat. Heat through and serve with rice.

That's what they always say so glibly. Serve with fluffy rice. For years those words spelled misery and despair. I, who adore rice, was totally incapable of turning out anything but a glutinous mess with which no paper hanger would defile his paste pot. Then one day a noble Samaritan took pity on me and told me how. My rice is now perfection and, believe me, if I can do it, the veriest cretin will find it a snap.

Butter is the secret. Chicken fat I believe is considered more *recherché* but it is not always at hand. Melt a good sized chunk of butter, say a third or a quarter of a quarter-pound bar in a saucepan. Though every box in the world in which it is packaged tells you to wash the rice, *don't do it.* Pour a cupful unwashed into the melted butter and stir it around well so that every grain is coated. This makes it impossible for the rice to get soggy, but keep your flame very, very low so it won't begin to fry. For every cupful of rice use two cupfuls of liquid. Water will do, but chicken bouillon or consommé or half water and half bouillon make it more tasty, and if you use water alone, be sure it's well salted. Bring the liquid to a boil in another saucepan and then pour it over the rice. Put the cover on, turn up the flame and let it boil hard for two minutes. Then reduce the flame to a mere blue thread and let your rice steam covered for twenty-one minutes. You can take a peek at eighteen or nineteen if you want to as the liquid should be entirely absorbed but you don't want the rice at the bottom to burn. Take a fork and gently loosen the kernels. When the liquid has disappeared, leave the lid off and keep the saucepan in a very low oven till ready to serve. Or merely keeping it warm with a dish towel lightly laid over it is all right, too. Such light, fluffy, ruggedly individual kernels you have never tasted.

Kasha, which is buckwheat, is a good farinaceous dish and a change from potatoes, rice, and pastas, an excellent accompaniment to lamb or roast beef. Cook it exactly the same way as the rice, and the tiny little hard brown nubbins will blossom into fluffy beige and white and brown flowerets.

The rice and lobster dish is a meal in itself. I have tried serving green salad with it but it seems redundant and not a particularly happy marriage of tastes. What I have noticed does go down very well is a *crème brulée* for dessert. Here I follow to the letter the recipe given in Dione Lucas' *Cordon Bleu Cookbook.*

(Continued on page 123)

And for extra beauty, ask your beautician to use...



the shampoo that puts egg-citement in your hair!

A burst of rich, creamy lather...and suddenly your hair is so silky, so manageable, so glowing clean, you can't believe your own eyes!

That's what happens when you ask your beautician to use Helene Curtis SHAMPOO PLUS EGG. You'll tingle to your toes as she luxuriously lathers and rinses...then deftly brushes gleaming highlights into your hair! And, oh...the blessed manageability that makes your wave last and last! That's the magic touch of SHAMPOO PLUS EGG... plus the magic skill of your beautician!

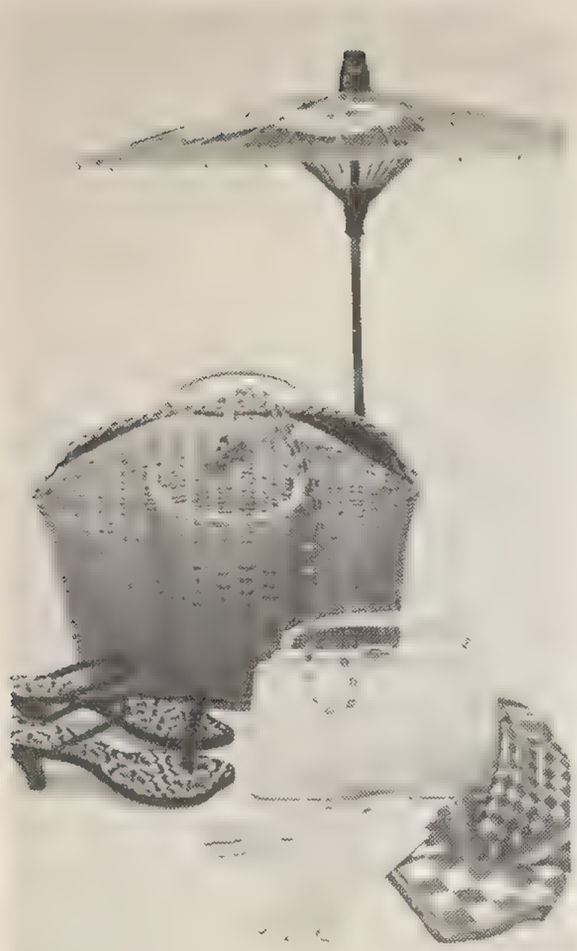
Take time out today for a "Beauty-break"† at your beautician's! Ask her to sparkle your hair with this golden yellow shampoo.

Helene Curtis Shampoo Plus Egg*

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*2% fresh, whole egg



Your most important summer "accessory" isn't shown!

Together with the Japanese shoe, the over-size wicker carryall—and the delightfully unexpected revival of the parasol—comes another important Summer "accessory" that adds even more to your femininity: Tampax.

Tampax is so important in helping you maintain the light, lovely look of Summer at all times. It never betrays its presence in any manner . . . not by a belt, a pin or a telltale "edge" line . . . not even by odor.

For Tampax is worn internally . . . in the really nicer way that many modern women use protection. The Tampax itself is safeguarded by a disposable applicator so that your hands needn't even touch the pure white cotton. It's quick to insert, quick to change, easy to flush away.

It goes without saying that you can swim, shower or tub while wearing Tampax. (Have you seen the new bathing suits? . . . Scantier than ever and definitely two-piece.) Tampax is handy to take on trips . . . a whole month's supply slips into your purse.

Cool and comfortable, Tampax prevents chafing and irritation on "those days" . . . does away with "special" perspiration problems.

Why remind yourself constantly it's "time-of-the-month" by buckling yourself into a hot, uncomfortable belt-pin-pad harness? Change to lighter, freer Tampax—and be glad! . . . Choice of 3 absorbency sizes at drug or notion counters: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.

VOGUE PARIS PATTERNS

(Other views of the Patterns shown on pages 88-89)



1303

At left: Vogue Pattern 1303, from the Fath Collection. The pattern includes directions for making the slender coat and one-piece day dress (overblouse-and-skirt look). Sizes 12 to 20 (30 to 38). For size 16 (34): 5 yards of 39" fabric for the dress; 3¾ yards 54" fabric for coat. $2.50.

At right: Vogue Pattern 1299, a late-day costume designed by Paquin. In sizes 12 to 18 (30 to 36). To make the dress and short-sleeved jacket in size 16 (34), 4⅞ yards 39" fabric needed. Paquin made it in black and white faille; you might use a solid-colour shantung or a dark, firm silk barathea. $2.50.



1299



1297

At left: Vogue Pattern 1297, a Lanvin-Castillo design. In sizes 12 to 20 (30 to 38). To make the dress and the ¾-sleeved jacket in size 16 (34), 6⅛ yards 39" fabric needed. The dress yardage only: 3⅜ yards of 39" fabric. The jacket only: 2⅝ yards 39" fabric—thin wool, linen, perhaps. $2.50.

At right: Vogue Pattern 1298, directions for a slender, bare-necked late-day dress covered by a short-sleeved jacket. In Patou's collection, it was pale-blue linen; might be handsomely copied in taffeta for the autumn. Sizes 12 to 20 (30 to 38). Size 16 (34): 5⅝ yards 35" fabric. $2.50.



1298

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax.

GLUTTON EYE

(Continued from page 120)

Morandi's shelf and the splintered bottle flattened on the newsprint for Juan Gris or dervish dancing for Soutine, all these by alchemy were made flesh and are the ultimate bottle which like a *djin* I inhabit.

Returning to the vegetable and the fish and the fruit, I find an egg on the table. This egg is the most absolute of forms. It stands alone in the still pantheon, holding life, or hangs suspended by Piero della Francesca over a Madonna. It is geometry and Easter, birth and breakfast. You can not alter an egg without destroying it, you can not eat it without destroying it, but even broken, the image will remain whole in the eye. All that is left is to enter it and thus you yourself are eaten. And so it is with all the other things. I am not sure now if I have eaten my red cabbage, my asparagus, my onions, and my artichoke or if they ate me. But I think they were planted and grew and were painted and survived and were eaten and unended . . . even the ham.

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This Colonial house is old. It was old at the turn of the century. Staunchly built to endure, it has the peculiar charm of the 1770's. As you open the Dutch front door, a generous hall receives you. On a warm day, you can see straight through the hallway and out through a similar door opening to a broad sunny porch, lawn and gardens.

On the first floor there are sun-lit rooms off the central hall—living room, library, spacious dining room—all with fireplaces; large, light kitchen, newly equipped with the most modern stove and refrigeration, a pantry lined with shelves, storage room, laundry.

Upstairs, you feel space and privacy in the three double bedrooms, two with fireplaces. Two baths. Also a children's or guest suite with sunny double room, dressing room-bath, and sewing room beyond. Closet lined hallways, windows everywhere. On the third floor, two small bedrooms and bath, and a large playroom or bedroom.

A big house? Yes, and no. Yes, if you mean comfort, airiness and room size. No, if you are a growing family, like to have extra room for sewing, playing, storage. This house is serenely cool in summer under its great ash and chestnut trees, warm and cheery in winter with its oil burning heat and the added glow of the fine old fireplaces. For over a century, this house has had a name—Farm End—and it will welcome you, this house with a heart, owned and loved by one family for thirty-three years.

If you would live in dignity and privacy; if you crave openness and sunshine and safety for your children and their friends; if you feel that things built with care and love—a house, a home, a family—are enduring, Farm End is yours.

PRICE $55,000

Brokers protected

Apply Owner, 40 Cohawney Rd., Scarsdale, N. Y.
Phone Sc 3-3408

CULINARY GUIDE FOR IMBECILES

(Continued from page 121)

2 cupfuls thick cream
½ inch vanilla bean
4 egg yolks
1 cupful granulated sugar

Heat the cream slightly with the vanilla bean over a very slow fire. Beat the egg yolks in a bowl with 4 tablespoonfuls sugar until very creamy and light. Mix in the warm cream very carefully and slowly. Return to a thick pan. Place on a slow fire, and stir until the mixture coats the back of a wooden spoon. Pour into a very shallow glass dish. Place in the refrigerator to set over night. Next day cover the top completely with granulated sugar so that none of the cream shows. Place the dish on a bowl of crushed ice and place under broiler until the sugar caramelizes. Place in the refrigerator for 3 minutes just before serving.

I followed the above with one exception. I tried three or four times to do just as the good lady says, the business with the bowl of crushed ice and the custard under the broiler, and I have news for the madam. It doesn't work. The custard part begins to melt, and the sugar catches fire. Another book cautioned leaving the broiler door open and you jolly well better had because you must watch that sugar like a hawk, but even lying flat on the floor on my stomach—in the country our broiler is at the bottom of the stove and the floor the only feasible vantage point—even then the flame does you dirt. To succeed here you must be Brillat-Savarin.

But be of good heart. There is a solution for simpletons. Melt the sugar slowly in a small saucepan and pour it over the custard. It soon cools to the correct glazed and brittle consistency.

I know that besides mastering the art I love, I have to achieve the lesser accomplishment of the wise and experienced professional—to clean up after myself as I go. For some mysterious reason the can of dry mustard always seems involved with the whipped cream, the *scaloppine* conceals the cheese knife and my husband says the bits of onion, celery, rice, and suet sprinkled over the kitchen floor are clear invitations to a broken leg, but I am learning. In the meantime I am happy.

Cooking is a wonderful hobby and it can give pleasure as long as you live. A friend of mine has a mother who is eighty years old, and this sprightly lady can't wait for Thursday and the cook's day off to get into the kitchen and brew up wonderments which she does with infinite skill and to her own and her family's delight. Perhaps at eighty I shall really know how!



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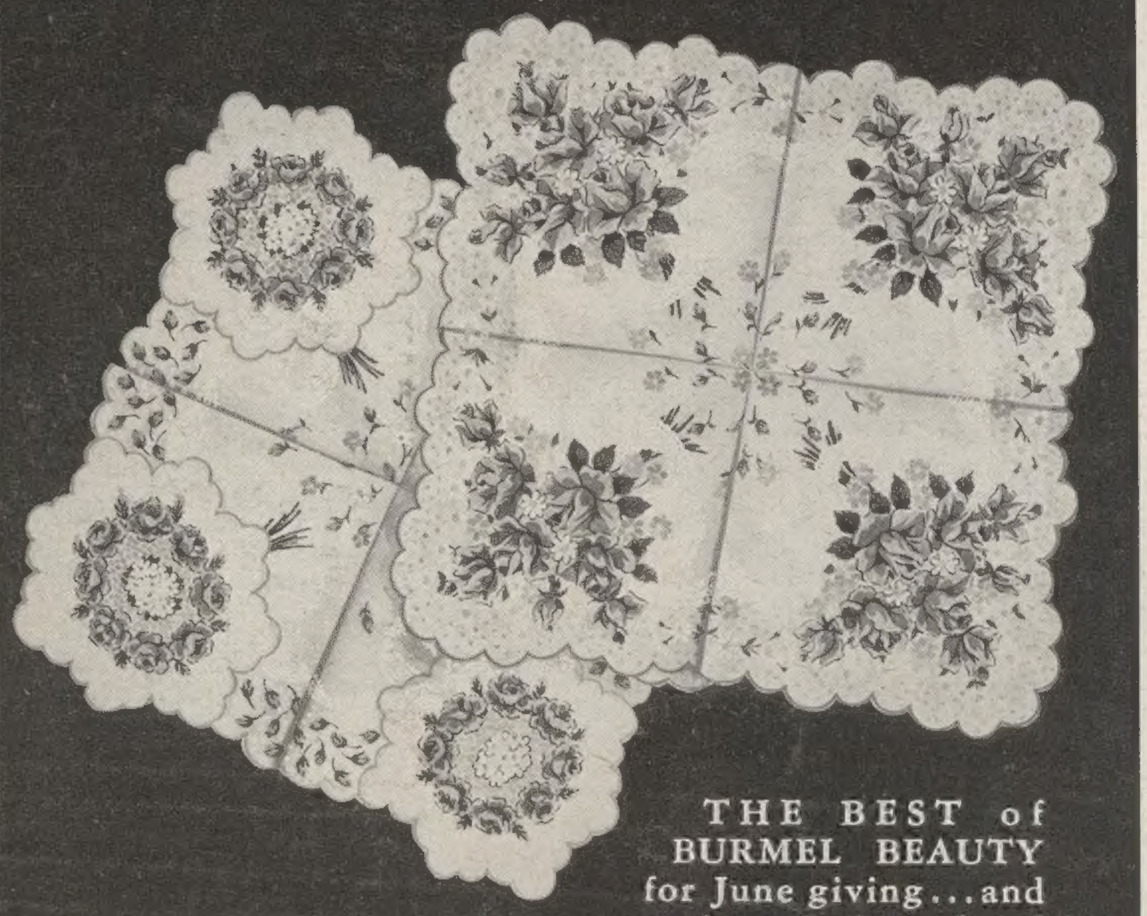
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Handkerchief of the Month *



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News for men: the linen raincoat



PAUL HIMMEL

For the first time—the linen raincoat for men, appearing at the best possible moment: with a summer of warm weather and travelling ahead. This coat, of beige Moygashel linen, is a wise choice to take on a trip: it's lightweight, comes out of a suitcase in fine shape (it's specially treated to shed wrinkles). Wearing the coat: Stephen Vercoe, a British actor with a nice list of films to his credit—among them *Front Page Story* and *Cry the Beloved Country*. His luggage here: a leather valise, $110; a two-suiter suitcase, $125 (both plus tax); and an Italian umbrella, $21. All at Gucci. The coat: $60. At Lord & Taylor; Julius Garfinckel; Meier & Frank.

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says Martha Clower, American Airlines Stewardess, New York-Chicago flight

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